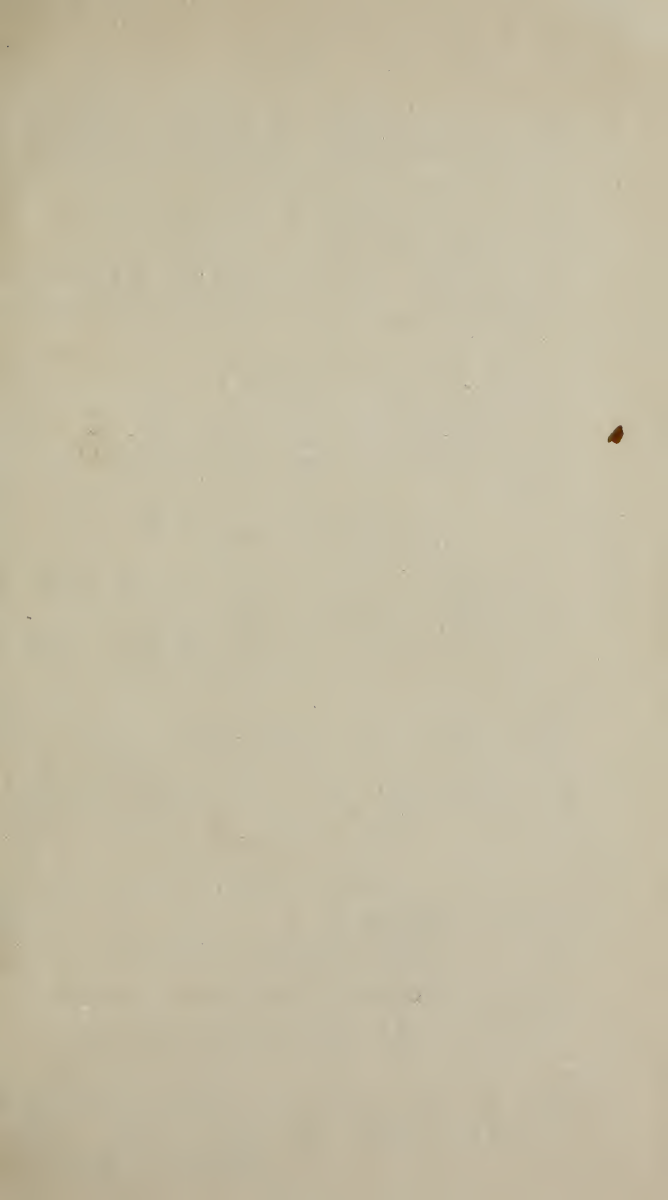


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A N
Historical ESSAY
ON THE
ORIGINAL
OF
PAINTING.

Wherein is Exhibited

- I. Some PROBABILITIES and PRE-
TENTIONS to its INVENTION
before the Flood.
- II. Its COMMENCEMENT again after
the Flood, and its PROGRESS through
several NATIONS to the Time of
CIMABUE, An. 1276.

By *HENRY BELL*, Architect, late of
Lynn-Regis, Norfolk, Esq;

L O N D O N :

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M D C C X X V I I I.



T H E
P R E F A C E.



THE first Chapter will, I believe, appear a sufficient Preface to the ensuing Treatise. But as every Reader has a natural Propensity, or Inclination, to know something of a Writer, to whom they are indebted for an Entertainment of this Kind. To comply with such their Curiosity, and to prove the Author not unacquainted with the Accomplishments requisite in such an Undertaking, I thought fit to give the following brief Account of his Character and Station of Life, at the Time he Composed the following ESSAY. I shall say nothing of him from his Infancy, 'till he arrived at Years of Maturity, but that his Extraction was from an honourable Family of Lynn-Regis, in the County of Norfolk; at which Time, by the Advantage of a liberal Education, having perfected his Studies at the University of Cambridge, he soon discovered a promising Genius,
and

The P R E F A C E.

and strong Inclination to the Study of Liberal Arts and Sciences; and being Heir to a considerable Paternal Estate, he had an Opportunity of improving himself, by travelling over most of the politer Parts of Europe. But as no Genius is so Extensive but must be enamour'd with some particular Study, Architecture seem'd to be the *Mistress* of our Author's Affections, and consequently his Travels conduced very much to his Improvement in that particular Science. The Town of Northampton, which was Re-built agreeable to his Plan, and pursuant to his own Direction, is a Testimony sufficient to evince his Masterly Hand in that Noble Science to succeeding Ages. The Place of his Nativity may likewise furnish us with Buildings sufficient to demonstrate the Skill of the deceased Architect. The following Sheets accidentally falling into my Hands, Compassion to the Merit of the Author, and the Entertainment of the Publick, I thought Motives sufficient for its Publication. And all the Merit I can boast, is the restoring so valuable a Manuscript from Oblivion; and if thereby I may deserve the Thanks, or Approbation of the Reader, it will (next to doing the Author Justice) be the greatest Satisfaction to

The E D I T O R.



A N
E S S A Y
O N
Original P A I N T I N G.



C H A P. I.

Of the Original of P A I N T I N G in General ; wherein is exhibited some Probabilities and Pretentions to its Invention before the Flood.



O make an Investigation of the First Inventors of this Noble A R T, will prove an Enquiry of no little Difficulty, if we consider how far we shall of Necessity be enforced to make a Re-search, and to look
B back,

back, even into the First Periods of Time, wherein it will appear obvious enough, how that the far greater Share of the Impressions and Characters of Things and Actions of so long a Date, must of Necessity be now almost eaten out and quite erased, having thus long lain under and been exposed to the devouring and corroding Teeth of Time.

AND however, though some scatter'd Relicts of Memoirs may happily have escaped this Calamity, and by some Writers been transferred to Posterity. Yet some of them in their Relations (we can't but acknowledge) have been so uncertain and fabulous, others so abrupt and obscure, and most of them either wholly passing by, or discoursing of this ART only in *transitu*, it can't be expected our Endeavours should proceed to any particular, or absolute Determinations, but only what Probability of Truth may reasonably dispence with.

UPON that Score we hope for Pardon, if in this Chapter we shall not keep so strictly within the Limits of this ART in particular, which we are forced sometime to entrench upon the Confines of some neighbour ARTS, relating to Sculpture and Engraving, and referring to the Invention of Letters, antick Images, Pillars, or Pagan Deities of old; which now the Maturity of these latter Ages has so variously distinguished

guished and diversified ; of all which, yet in a general Acceptation, we conceive PAINTING to be comprehensive and of near affinity to, and the introducing of which we can hardly judge any Extravagancy, but rather (as we shall briefly endeavour to make it appear) very applicable and consonent to our Deposition in hand.

FOR *Pictura* and *Sculptura*, in the Sence of the Poets, were accounted Twins ; and as that Worthy Author Mr. *Evelyn*, joyning with them *Architectura*, declares those Three illustrious and magnificent ARTS so dependent upon each other, that they can no more be separated than the very Graces themselves, who are always represented to us holding Hand in Hand, and mutually regarding one another ; we may reasonably conjecture that they were born together ; or however, that the Emergency, or Rise of the one was not long previous to the Invention of the other.

Idea of Painting.

FOR if we take *Pictura* in a general Acceptation, and according to the Definition of *Vitruvius*, viz. *Fit Imago ejus quod est seu esse potest* : It may be comprehensive of not only *Painting* but *Sculpture*, *Plastick* and *Mosaick* Work, or any other Counterfeit, or Similitude, of any created, or imaginary Being whatsoever ; and so makes no essential

tial Difference at all between them, but only *ratione materiae*, which is only in the Mechanick and less noble Part of the ART, they agreeing notwithstanding in the Essentials, the more liberal and refined Accomplishments of it.

BUT yet this is not all that *de facto*, there is such Affinity and Similitude between these Two ARTS; but we may affirm 'tis the Excellency also, and mutual Perfection of each other to be so: For as Elements of *Architecure.* Sir *H. Wotton* takes notice out of *Pliny*, where designing to distinguish, he handsomly interweaves them together to our Purpose, saying, That Picture is best when it standeth off as if it were carved; and Sulpture is best when it appeareth so tender as if it were painted.

AND once more to urge the entire Connection of these Two ARTS together, we dare with Confidence enough affirm, wherever we find a compleat ARTIST in Sulpture, he must also have a competent Talent of Knowledge in PAINTING; and particularly more than meanly skilled in the ART of ready Drawing and Designing, and have a sufficient Knowledge of the Nature and Effect of Light and Shadows, which small Commencements, perhaps, made up the compleat Character of not a few of the antient Heroes, whom
Pliny

Pliny does so studiously, yet not undeservedly celebrate.

HAVING made this necessary Digression to vindicate from Impertinency what we may hereafter introduce concerning Sculpture, Plastick, &c. we shall again reassume our first Purpose, and with that Worthy Author, Mr. *Evelyn*, before-mentioned, easily consent and determine against that Opinion of *Epigenes* in *Pliny*, who deposed, That this ART had its Being from Eternity, because it's not Sence, and would contradict the Invention, unless his Sence be of the Eternity of Days, the divine *Protoplastes*, God Almighty himself, who taking some of that virgin elementary Earth which himself had first created with his own Hands, he framed the Mould of the first Man, and afterwards most miraculously inspired into him a living Soul.

AND if we take Leave to introduce this, we might also bring in many more Instances of the like Nature, performed by the same Hand of the Almighty Power, all which we must confess to be far surpassing, and above the ultimate Attainments and Disquisitions of any created Being, because performed by a Miracle of the Divine Wisdom, and so set far beyond the Comprehension, or Imitation of Man. However, it may derive much to the Honour of Picture in

that God himself, the true *Prometheus*, vouchsaf'd (as may be said in some Sence) to give the First Example of this ART.

AND whence *Gregorius* calleth Man an earthen Statue; and *Suidas* relating to *Adam* said the same was the first Statue, the Image named by God, after which all the ART of Carving and Painting of Men received her Directions.

AND thus as *Adam*, the Prototype, was the first moving Statue wrought by God, so *Lot's Wife*, in her Transformation, was the first fix'd and immoveable one: Which latter Instance seems nearer to favour our Purpose. For as *F. Junius* out of *Aur. Prudentius* tells us of the miraculous Preservation of that Figure, that it remained a long time entire and compleat, in her Shape, Comeliness, Attire, Ornaments, and in the very Posture, her Face looking backward, retaining still the unchangeable Monument of her antient Disobedience. So that if we could not produce earlier Proofs of the Invention of this ART, this lasting Statue might serve for a sufficient Ground of Belief, that the first Imitation and Invention of Images might easily be derived from this standing Copy of *Lot's Wife*.

BUT besides that, this Instance comes not properly into this Chapter, we shall pretermit those and descend and see what

we can find amongst Men, and begin with *Protoplastor*, our Father *Adam*, whom *St. Augustin* affirms to be the First Inventor of Letters and Sculpture; and that there were several Books about, bearing his venerable Name, mentioned by *Epiphanius*, and *Thomas Aquinas* also, in his Treatise *De ente & Essentia*, speaks of a Volume of Plants described and decyphered by *Adam*; all which were supposed to be miraculously found out and preserved by the Great *Trismegistus*; which we have no Reason to contradict, seeing also we have the Testimony of *Suidas*, who as *Mr. Evelyn* takes Notice is peremptory in ascribing as was affirmed both Letters and all other Sciences to *Adam*, τέτε πάντα εὐρηματα, &c. All which, if they may pass for current Picture, may justly boast of its Pre-eminence above other ARTS in the Honour of its early Invention, deriving thus its Pedigree from the very Infancy of the World.

HOWEVER, to pass by these Conjectures, we need not travel far among the antediluvian Patriarchs before we meet with *Enos* the Son of *Seth*, and Grand-Child to the sole Monarch of the World, the Patriarch *Adam*, who, as learned Rabbins report, seeing that those descended of *Cain* addicted themselves to Wickedness, which was Idolatry, erring from the Worship of

the true God, he desirous to restrain them and guide them again into the true Worship, made use of Symbols and Hieroglyphicks, and by the Figures of Animals, Simples, Brute Beasts, and other visible Things which fall under the Sence, he endeavoured to draw them by Degrees to those Things which were invisible.

WHICH also seems to be implied in what we read in the 4th of *Genesis*, *Then began Men to call upon the Name of the Lord*, which *Broughton* interprets of the Beginning of Idolatry; that Men then began to prophane his Name. Or according to *Rabbi Solamo*, to apply the Name of God to Stars and Men: Or as the Supplement of *Chronicles* reporteth, That *Enos* was the first that framed certain Images to stir up the People to the Reverence and Fear of God, which accords well enough with the Opinion of *Trismegistus*, cited by *Leo Baptista de Alberti*, where he deposes *Picturam & Sculpturam unâ cum Religione exortam*, and gives this Reason, *Humanitas enim memor naturâ & Originis suâ Deos ex sui vultus similitudine figuravit*; so that whether they were invented first for a Sacred, or Prophane, or Civil Use, we shall not much dispute the Question, while in the mean Time they seem to grant the Assertion itself.

MUCH about the same Time, but upon a more remarkable and signal Occasion, we have an Account out of *Josephus Cedrenus*, of some other Sculptures engraven on Two mighty Obelisks, erected, as he affirms, upon the Account of a Prophecy delivered to them from *Adam*, wherein he should foretel of two most direful and universal Destructions; the one by Fire, the other by Water: His Posterity thereupon at *Joppa* reared two Pillars, one of Brick, the other of Stone; whereon were engraven their sideral and cœlestial Sciences; the latter of which stood Proof against the subverting and devouring Elements, and lasted some Thousand of Years after the general Deluge.

THE like is reported of *Zoroaster*, (supposed to be *Cham*) the First Inventer of Magick, engraving the liberal ARTS on Fourteen Columns; Seven whereof affirmed to be of Brass, and the rest of Brick. And what shall we say of all those Oracles and sacred Sentences, inscribed *diversorum metallorum laminis*, and so left to Posterity, which long after, by *Fran. Patricius*, were collected together to the Number of 320, or of the antick Monuments, setting forth the renowned Atchievements of the Patriarchs of Old, recorded by *Seth* and *Enoch*; of which *Tertullian*, *Suidas* and others make honourable

honourable mention ; and the *Ethiopians* boast themselves to be the Possessors of at this Day.

NOTWITHSTANDING all this, if any should yet object against the Probability of this so early Invention of these ARTS, in that the Search and Labour after other more necessary Trades and Handicrafts, building of Tents and Places of Habitation ; improvement of Husbandry, and providing of Necessaries for Man's Life ; that these were abundantly enough to furnish all their Time, and might more than duly employ all their Studies and Endeavours, and so leave no room for the Search of other more curious ARTS: To all which we shall only answer, That we no sooner read of *Jabal*, the Father of such as dwelt in Tents and have Cattle, but the next Verse brings in *Jabal*, the Inventor of the Harp and Organ ; and *Tubal Cain*, (supposed by some to be *Vulcan*) Instructor of every Artificer in Brass and Iron.

ALL which, we presume, may serve to evince that this ART was not wholly unknown to the Patriarchs of Old ; and altho' we can't absolutely depose that it was revealed to *Adam*, and from him propagated to his Posterity ; yet we may without any scruple determine that the Antients had some Knowledge of it, and that it emerged to some competent Attainment before the Flood.



C H A P. II.

Of the Commencement of PAINTING immediately after the Flood, and from thence down to the middle Ages ; together with some Account of the Hieroglyphicks and Sacred Paintings of the Egyptians.



W H A T Seeds of this A R T were planted before this great Catastrophe, we may presume were not all washed away, some whereof probably might have been transmitted by *Noah* to the new World, besides one Instance before mentioned we have of *Enoch's* Pillar, engraven with Imagery, which bore up under this direful Calamity, and stood a Monument to after Ages of the glorious Undertaking of those mighty Men of Old.

H O W E V E R, the fore-named *Cham*, who himself was a Witness of, and Actor in these great Works above-cited, without doubt, would be instrumental in propagating

ing to his Posterity all these glorious ARTS and SCIENCES, in which he had so far attained; which seems to be confirmed in what we find was practised by *Ninus*, one of his Posterity; who having performed the Funeral of *Belus* his Father, called also *Nimrod*, the First King of the *Assyrians*, to allay the Sorrow of whose Death, and in some measure to restore so great a Loss, caused his Image to be made, and gave Privilege of Sanctuary to all Offenders that resorted to it.

AND also by what we read of *Mizra*, the *Egyptian Pharoah*, the Son of *Chus*, and Grand-Child of *Cham*, who, as Traditions inform us, reared two mighty Columns, adorned with diverse Figures and Engravings; which *Mr. Evelyn* has taken Notice of; and because the whole Paragraph falls in with our Purpose, we shall put in his own Words; to offer our Sence in any other Dress, were but to give you it in worse Language.

‘ HE brings in *Mercurius Trismegistus*,
 ‘ who as he acquaints us 300 Years after the
 ‘ Flood, and long before *Moses*, engraved
 ‘ his secret and mysterious Things in Stone;
 ‘ as himself reports, reforming what had
 ‘ been depraved by the wicked *Cham*; some
 ‘ in Letters, some in Figures and enigma-
 ‘ tical Characters; such happily, as were
 ‘ those

' those contain'd in the magnificent and
 ' stupendious Obelisks erected by *Mizra*,
 ' the first *Egyptian Pharoah*, which being at
 ' least Four Hundred Years before *Moses*,
 ' as the most indefatigable *Kirker* has com-
 ' puted, does greatly presage their Anti-
 ' quity to have been before that holy Pro-
 ' phet. But not to put too much Stress
 ' upon superannuated Tradition, this we are
 ' sure is of Faith and without Controversy,
 ' that in *Moses* we have the Tables of Stone
 ' engraven by the Finger of God himself;
 ' where the Commandment is express, even
 ' against the Abuse of this very ART, as
 ' well as an Instance of the Antiquity of
 ' Idolatry, attesting that of Sculpture, *Thou*
 ' *shalt not make to thy self any graven Image*;
 ' but this, which is the first Writing which
 ' we have Scripture to vouch for, doth yet
 ' pre-suppose Engraving to have been of
 ' much greater Antiquity; what else were
 ' the *Teraphim*, what the *Penates* of *Laban*,
 ' stolen by *Rachael*, the Idols of *Terah*, or the
 ' *Egyptian*, &c. but we forbear to expatiate,
 ' only that which is by *Ben Syrak*, some-
 ' where in *Ecclesiasticus* delivered, That the
 ' Original of Idolatry was from Images, to
 ' preserve the Memory of the Dead, as in
 ' process of Time, by the Flatteries of Great
 ' Men, it was turned to be an Object of
 ' Adoration, plainly inferring Graving to
 ' have been elder than either. C AND

AND to bring up the Rear to the Honour of PAINTING, in Contention with them, both in Point of Priority, we have *Epiphanius* to vouch us, in his first Book *contra Hæreses*, where ascribing the first Invention of Images to *Thara*, the Father of *Abraham*, he affirms, that before his Days they had not graven Images of Wood, or Metal, but only Pictures of Men; which plain Attestation (if we may credit the Authority, which on the other Hand, we have no Reason to contradict) fully vouches the Antiquity of Pictures in compare both with Idolatry and Sculpture, and seems clearly to carry the Invention of PAINTING still higher than either.

NEITHER can we consent that the Invention of the latter should any ways supersede, or abolish, the Practice of the former; for long after that, and sometime before the Migration of the *Israelites* through the Wilderness into *Canaan*, the holy Prophet received an express Command from God himself, for that Nation's idolatrous Abuse of the ART, that they should drive out all the Inhabitants before them; destroy all their Pictures, and all their moulten Images, and quite pluck down all their High Places. Where both ARTS are so distinctly taken Notice of, that we can't but acknowledge they were both particularly known to that Nation, and practis'd among them. 'BUT

' BUT to recover its Esteem again be-
 ' yond all Prejudice, however by others abu-
 ' sed, as indeed many of the best Things
 ' have been, it was (we know,) imputed for
 ' a spiritual Talent in *Bazaliel* and *Aboliab*,
 ' who made *Intaglias* to adorn the High-
 ' Priests Pectoral ; and God himself vouch-
 ' safed Two Exemplaries ; as we find the Pat-
 ' tern of the Tabernacle which *Exod. 25. 40.*
 ' was discovered and shewn un-
 ' to *Moses* upon Mount *Sinai* ; and also we
 ' read of another Pattern of the Temple of
 ' *Jerusalem*, delivered unto *Solo-*
 ' *mon* by his Father *David*, after *Chron. 28. 19.*
 ' the Prescript God had made with his own
 ' Hand.

' BESIDES all which, we have said
 ' how the *Egyptians* revered it, as seem-
 ' ing to have used it before Letters, or ra-
 ' ther their Hieroglyphicks (importing fa-
 ' cred Sculpture) where those Elements by
 ' which they transmitted to Posterity what
 ' they esteemed most worthy of record ;
 ' and not (as some have imagined) wrap'd
 ' up in those enigmatical Figures, the Se-
 ' crets of their ARTS, both Divine and
 ' Secular : For

*Nondum flumineas Memphis contexere biblos
Noverat ; & saxis tantum volucrisq; ferâq;
Sculptaq; servabant magicas animalia linguas.*

Lucanus Lib. 3.

whence *Tacitus* calls them *Antiquissima monumeta memortia humana impressa Saxis*. Such as were also the *Horapollinis nota*, and all those other venerable Antiquities of this Nature, transposed to *Rome* out of *Egypt*, in no less than 42 prodigious Obelisks, of late interpreted by the industrious *Kirker*, before cited.

BUT it would be too tedious to enumerate the many Instances we could produce of their enigmatical Sculptures engraven on Pillars, Arches, Pyles, Obelisks ; others repositèd in magnificent Pyramids, Sepulchres, Dormitories ; besides innumerable Colosses, Statues, Idols, Images, and Oracular Deities of Old ; all which do abundantly attest to the venerable Antiquity of this renowned ART.

BUT we shall pass all these by, and take leave to descend a while into their Caves, *Hypogæas*, or (as they are rend'ed *English*). Mummies, those sacred Vaults, Conservatories of those as sacred Relicks of their renowned Ancestors of Old, which, according to Mr. *Graves*,

*Pyramodograp-
hia.*

Graves, lie hid under the Brow of a continued Hill, situate about Four Miles from *Grand Cairo*, and adjoining to the famed City *Memphis*, or *Babylon* of Old; where among those almost infinite Number of depicted Hieroglyphicks, and mysterious Paintings of their dead Bodies, we hope to find something yet more express and particular to our Purpose; of which therefore we shall endeavour to give some short Account therein, relating to the Periods, both of the Original and utter Abolishment of them.

IT was an Opinion always retained Sacred among the *Egyptians*, that as long as the Body after Separation, whether by Art, or otherwise, remained entire and uncorrupt, so long they held the Soul was oblig'd to continue with it; but yet, not as a quick'ning and animating Spirit, but only as an Attendant and friendly Guardian to it; hovering still over her divorc'd Nest, thereby shewing some reluctancy thus to leave and be deprived of her former Habitation; but when once the material Form of the Body was dissolv'd, and the whole Mass again dissipated and moulder'd into Dust, then the Soul stood wholly disingaged, and was at Liberty freely to pass into any other Body: Which Opinion of theirs, *Pythagoras* probably borrowed of them, of

his *Metempsychosis* of Transmigration Souls.

THIS Belief of theirs excited them to that over solicitous Care of preserving sacred and entire the dead Bodies of their Relations; and also in providing them Conditories and Sepulchres, that might be as lasting as their intrusted Relicts, and in which they might remain secure and undisturb'd from the Iniquities of Times and Men. This also prompted, perhaps, the antient *Theban* Kings to erect those stately Spherical Sepulchres, standing by *Siene* and *Phila*, called *Tumuli Mercuriales*, spoken of by *Mr. Graves* out of *Diodorus*; and after the Glory of *Thebes* was once eclips'd, and the Throne removed to *Meraphis*, the same Opinions still accompanied, probably incited those *Pharoahs* there together with their private Ambition and thirst after Glory, to be at so vast Expences in building of Piles, and rearing those *Audacia Saxa Pyramidum*, as *Stattius* calls them; and the *Egyptians* of meaner Rank to spare for no Cost in cutting *Hypogæas*, those subterranean Dormitories in the *Lybian* Desarts; all which they designed for Mansions and Habitations for their Bodies after this short Life; and it was in these Reconditories they hoped to live a glorious Memory of Virtue, and to have a mutual Converse with the Gods for an infinite Space.

IF this therefore was their sole Expectation and Happiness they look'd for in another State, then we need not wonder that they were so solicitous in exquisitely adorning their Sepulchres, and so studious in contriving all those Hieroglyphick Paintings and Gildings, with which their Coffins were so curiously beautified and depicted; and as Mr. *Graves* gives us the Particulars, some with the Figures of Dogs Heads, others with Representations of Anatomies and Dissections of Bodies, before their Embalming, with the Balsam Pots, and other Instruments of Chyrurgery about them: Within, over the Body, were divers Wrappers, spread over with a chalky Salve, upon which Cloaths were commonly portraied the Pictures of those wound up therein, with Colours that will never fade, or decay. Upon the uppermost Covering were Ribbons and Fillets, between which were Hieroglyphicks and Cœlestial Creatures; upon the Breast was a kind of Breast-Plate, made with Folds of Linnen cut Scollopwise, richly painted and gilt; and in the midst of it was the Face of a Woman, with her Arms expanded; on each Side of them, at the Two utmost Ends, was the Head of an Hawk fairly gilt, by which they represented the Divine Nature: Besides these, over their Head, they had commonly portraied the

the Image of their tutular God, with several other exotick Characters.

IN all which strange Representations, besides what Ornament and Lustre they added to the Coups, we may conjecture some of them contained the particular Memoirs of the Virtues and noble Actions of the Deceased: In some, perhaps, were wrapped up many sacred Sentences of their Pagan Faith and Theology; and in others, probably, lay hid certain Telefms and magical Incentations, to keep off evil Spirits, and defend them from the Malice and Iniquity of Men.

AND thus we have a short Narrative of the whole Attainment of this ART, with the Occasion and Circumstances of its Advancement among the *Egyptians*; all which appears to be so plain, that it would be needless to produce Authority; and, we presume, no Man doubts of the Truth of it, that this ART, *de facto*, was eminently known to them, and for a long Time practised among them.

BUT to assert the Time when it first commenced is a Task of more difficult Enquiry. The first Example we read out of Scripture of this Manner of Burial, we find was practised by *Joseph* upon his Father *Jacob*, who commanded his Servants, the Physicians, to embalm him; and after him, upon

upon *Joseph* himself, who both Living and Dying in *Egypt*, the Text tells us, *So Joseph died, being an Hundred and Ten Years Old, and they Embalmed him, and he was put in a Coffin*; but now whether the Solemnity was performed in all those Circumstances of their sacred Paintings and Hieroglyphicks before-mentioned we can't possibly assert, unless that ART was known to the great *Trismegistus*, who lived above Three Hundred Years before *Moses*, and so consequently some Time before these Patriarchs, from whom they acknowledged to have received all their Mysteries, and sacred Arts and Sciences. That of their enigmatical Engravings, we don't doubt, was practised long before that which the Instance of *Mizraim's* Two Pillars makes clear: And as to the particular of PAINTING, *Pliny* in his 35th Book of the first Inventors of it, tells us how the *Egyptians* boasted that the ART was known and flourished among them for above Six Thousand Years, according to their monst'rous Computation, before it was translated to the *Gracians*; which we shall neither endeavour to confute, nor calculate the precise Time, or in what *Pharoah's* Reign their Account might probably fall in with; this only it may serve to evince, *viz.* the great Antiquity of it, having been long practised among them Time out of Mind.

How-

HOWEVER, though we can't be so positive in asserting the first Practisers of it, the Time and Period of its utter Extirpation among them is obvious enough, as Mr. *Ogilby* in his *Africa* has observed, viz. That all the Bodies of the *Egyptians* that were thus Embalmed, Adorned, and hieroglyphically Characterized, and are found in stone Vaults under Ground, or in Pyramids, were buried there before the Expedition of *Cambyfes* into *Egypt*, in the Year of the World Three Thousand Four Hundred and Thirty, as appears in that *Cambyfes* after his Conquest introducing his own *Persian* Manners, Rites and Customs, banished, or put to Death, without Mercy, the whole Priesthood of the Nation; whereby this

Mummies Way of Interring utterly failing
 200 Years was quite laid aside, as appears
 Old and from *Herodotus*; these Priests,
 above. says he, only understood those
 Mysteries, which might not be taught, or
 communicated to the People in common;
 so that in Effect the whole Science died.





C A A P. III.

The Enquiry after the Attainment of PAINTING continued, referring to the Knowledge and Practice of it in the Time of the Trojans, before their final Overthrow; and also to the Antiquity of the Painting of Shields and other Military Ensigns.

THUS we have taken a Prospect of Egypt, where after many Wand'rings in no less than a double Egyptian Darknes, we have, at length, out of the Ashes of the Dead, and even the very Bowels of the Earth made (we hope) an ample and satisfactory Discovery of the admirable Attainment of the Pencil among them.

NOTWITHSTANDING all which, we dare not affirm the Vulgar had any Discovery of this ART, that sacred Esteem and Reverence, it obtained among them, so strictly forbidding any Communications of it to any popular Enquiries, but lay con-

concealed among the Priesthood alone of that Nation, and was wholly employed in the Service of their most sacred religious Mysteries ; 'tis observable not only in this, but in the precedent Instances of other Nations, it has been an Attendant upon their several Religions, and like the Ivy embracing the Oak, as some conjecture it was born with it ; so it has still accompanied, and been a constant Traveller with through all the Stages of Time, and Diversities of Nations.

THE only Probability we have that this ART might possibly be employed in their more civil and secular Concerns. Here in the Practice we find they had of Hieroglyphising their Thoughts, and what they judged most Worthy of Record, whether Divine, or Secular, which ARTS they made use of before the Invention of Letters, before which they had no other Way to transmit to Posterity their several Inventions and Acquisitions ; yet, however, in this Kind, we find very slender Proof of it, particularly relating to PAINTING, and what *Francis Junius* tells us of those *Diadema Regum Egyptiorum* which were round beset with the Figures of *Asps*, wrought with the Needle in diverse Colours, had reference still to their divine Secrets, and contain'd some mystical and sacred Interpretations.

ONLY it may afford us the Consideration of another sort of PAINTING not yet mention'd, call'd *Pictura Textilis*, Embroidery, or those Needle-work Painting, an Art of very early Invention, wherein the Variety of human Shapes, brute and inanimate Creatures were all exprest in lively Colours; the Glory of which *Lucan* seems to attribute to the *Egyptians*, but more probably is of right due to the *Phrygians*; and for that Reason the Embroiderers were call'd *Phrygiones*, as *Pliny* tells us; yet we find this ART was also known and practis'd in other Nations, although probably they might derive it still from them. Such were the *Barbilonica Texta* among the *Chaldeans*; *Vela Judaica* among the *Jews*; *Clanrides Militares* among the *Acheans* and *Vestes Attalica*, from *Attalus* King of *Pergamus*, who to the further Glory of these Works, introduc'd the adorning of them with Gold.

NOT to omit what *Homer* tells us of those kind of Pictures among the *Trojans*, although *Pliny* is positive, and takes it for granted, that during that fatal War, or before, no Man knew what PAINTING was. But then what shall we say to all those costly Works (mentioned by the Poet) wrought in Tapestry by the *Trojan Dames*, and particularly the Occurences of the then present War between the *Greeks*

D

and

and *Trojans*, with the several Rencounters and other Circumstances, the Commanders all personated in lively Figures; all which was admirably performed by the Hand of the fair *Helena* herself.

W H A T else was meant by all those Bucklers, Ensigns and Shields, engraven and adorned with such variety of Figures, particularly that of *Minerva*, beautified with those several Figurations of Fear, Anger, Fame, Wrath, Discord, Contention, and in the midst of all the Portrait of all the terrible Head of *Gorgon*.

W H A T shall we say of the Shield, also of that famous *Græcian* Captain *Achilles*, illustrated with so luxuriant a Variety of Invention, whereon in a glorious Manner was portraied all the heavenly Bodies, Sun, Moon and Stars, Planets, and all other Cœlestial Spheres, the Terraqueous Globe, the Ebbing and Flowing of the Sea, unto all which was added the skillful Practices both of Peace and War. *Ulysses* we find upon his Shield, had the Representation of a Dolphin and Typhon, breathing out Flames of Fire. The Valiant *Agamemnon* in the Trojan War bore in his Shield a Lion with this Epigraph, *Terror hic est hominum est qui hunc gerit est Agamemnon*.

To all which we might yet super-add many more to the same Purpose, but we forbear

forbear to expatiate, and shall bring in only one single Instance out of *Virgil*, which is yet more clear and absolute than all those, where we find *Aeneas* after his Arrival at *Carthage*, attending for the Queen in the sumptuous Temple of *Juno*, where his Eyes and Thoughts were soon taken up upon the Splendors and Beauty of the Place; among which none had such a Share in his Wonder, or surprized him more than those excellent and memorable Paintings, containing the entire History of his Country's fatal Overthrow by the *Gracians*, with the renowned Actions and Adventures of those noble Captains on either side, at the Sight whereof the Poet tells us,

Constitutit & Lachrymans quis jam locus in-
quit Achate,
Quà Regia in terris nostri non plena laboris.

AND how true and lively these were all represented, we may easily judge by that Amazement and compassionate Sorrow they moved in him, which he reflected upon all those Calamities and direful Disasters that so lately besel his native Country and Companions; and of which we find these Pictures gave him so fresh and lively a Sense, that his Eyes with a flood of Tears soon gave abundant Testimony to it.

*Sic ait atq; animum Picturâ possit inani
 Multa Gemens largog; humectat fluminis
 Vultum.*

And because the whole Passage will give Satisfaction, take it as it's rend'ed *English* by the incomparable Mr. *Sandys*,

For as on all the Rarities he gaz'd,
 (The Queen expecting) their Felicities,
 And amulous Arts admiring, he his Eyes
 Now fixt on *Iliums* fatal Fights thro' all
 The World divulg'd the *Gracian* General.
 Old *Priamus* sees, and stern *Æacides*
 Cruel to both, struck with such Sights as
 these.

To *Achates* said, what Place, what Region
 So distant where our Labours are un-
 known;

—— Suppress thy Dread.

This said, his Thoughts upon the Picture
 fed.

His Heart with Sighs, his Eyes with
 Rivers fraught,

For now he sees how they at *Ilium* fought.
 Here fled the *Greeks*, the Trojan Youth
 pursue;

Bright helm'd *Achilles*, there the *Phry-*
gians flew.

Nor far off *Rhesus* white Pavilion stood
 By cruel *Diomed* by Streams of Blood.
 In dead of Night, surpriz'd, who bear
 away

His Horses to the *Gracian* Camp, 'ere
 they

Of *Zanthus* drank, or of *Troy's* Pastures fed.
 Here *Thoily's* disarm'd, and wounded fled;
 Poor Boy, too weak to match *Achilles*
 Force;

Cast from his Chariot by his frightened
 Horse,

Yet holds his Reins, his Neck and Tref-
 ses trail'd,

On purpl'd Earth his Spear the Dirt en-
 grail'd, &c.

AND 'tis no wonder good *Aeneas* his
 Thoughts were so busied about these Ob-
 jects; yet upon another Score if we may
 give Credit to what *Ovid* tells us, That he
 had a peculiar Genius to that ART, and at
 the Request of *Calypso*, after their Over-
 throw, himself delineated and painted the
 whole Siege of *Troy*, with the Circumstances
 observable in it.

AND if any will yet object and allege, That
 all these were only Poetical Fictions, and
 Ornamental Parergees to the main Subject,
 and probably had no Foundation of Truth

in them; as to that in *Virgil* we can't so easily consent that he should Romance in a Passage so material, and tending nothing to the Honour of his *Aeneas*, whom his Design was to make the Example of a compleat Captain. But for *Homer*, all Writers agreeing that he flourished, either during that fatal War, or however, not long after, in point of Possibility, we fear it will prove dubious if we credit that receiv'd Axiom, *Nihil est in intellectu quod non fuit prius in sensu*. Whether the Power of Imagination be able to form an Idea of A R T not yet invented, and so elegantly and amply describe it in all those Circumstances and Requisites attending upon it; which yet at this Time, or at the pitch of *Græcian* Glory, when this A R T seem'd to be in its highest Ascendant and compleat Lustre, would be found a Task intricate enough to busy, if not to baffle the Pencil of an *Apelles* himself.

AND as to that Particular, whether they were Embroider'd, Woven, Painted, Engraven, or Emboss'd, 'tis not much material, any of them is enough to evince, altho' not the entire A R T of P A I N T I N G, that yet the Skill and Attainment of ready Drawing and Designing, with many other Accomplishments of it, were sufficiently known to them, and practis'd among them.

AND yet not wholly to acquiesce and
 down the Bucklers whilst we may seem
 to appear safe under the Protection of so
 many Shields and Ensigns, which as sure
 Traditions of antient Authors inform; were
 not only variously characteriz'd, but also
 beautified with the Elegancy of Colours;
 all which we can bring in to our Defence,
 not only from the Practice of the *Israelites*
 in the Wilderness, but also from the Ex-
 amples of so far antienter a Date, that they
 seem to have manifested this Truth, and
 looked into the Antediluvian, as well as
 this latter World; and for Instance, par-
 ticularly that mentioned by *Diodorus Siculus*,
 of *Osyris*, surnamed *Jupiter* the Just, and
 Son to *Cham*, the cursed Son of *Noah*; call-
 ed of the *Gentiles*, *Janus*; who being banish-
 ed from the Tents of *Sem* and *Japhet*, to
 seek some remote Places to settle in. To
 that Purpose he assembled a mighty Army,
 in which Expedition, both himself, his
 Sons, *Hercules*, *Macedon*, and *Anubis*, and
 others, had painted certain Signatures
 upon their Shields, Bucklers, and other
 Weapons: For Example; *Osyris* bare on
 his Shield a Scepter Royal, ensigned on
 the Top with an Eye; *Hercules* a Lyon
 Rampant holding a little Axe; *Macedon* a
 Wolf, and *Anubis* a Dog.

AND

AND if these Instances seem not w^o fully, to enforce the Probability of the *Trojans* Acquisition of their Knowledge in the Experiment of Colours, from the Examples of former Ages; from whose Copies they might so easily have transcribed this ART, we have the Testimony of *Homer* himself; yet to add, who, as *Pliny* takes Notice, has otherwise been sparing enough of Speaking of Pictures and Colours; yet lets us know what great Request that Red Earth, call'd *Rubrica*, obtain'd among the *Trojans*, by his ample Commendations of those * Ships that were so admirably adorned and painted therewith.

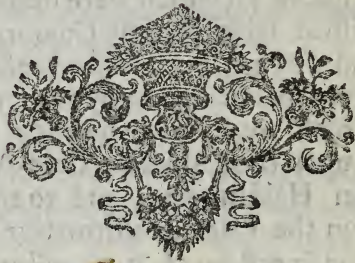
* Such are call'd
by *Homer*
ΜΙΑΤΟΠΙΔΕΝΟΙ.

NOT to pretermitt what *Andrew Favine*, in his Theatre of Honour, delivers concerning *Noah*, who took for his proper Signature, or Device, a Lyon Rampant, in token of his Sovereignty; and also gave to his Sons their several Cognizances and Badges; and not long after, we find the Twelve Children of *Israel* receiving their distinct Ensigns from their Father *Jacob*. Of all which, our Author, out of *Martinus Borheus*, undertakes to give us the several Blazons of the particular Fields and Charges.

AND yet to make the Testimony more ample, after this, in the Migration of the Children

Children of *Israel* through the WilderNESS into the Land of *Canaan*, (which Chronologers make to be about Twenty Years before the first Foundation of *Troy*) we find they received a Command from God himself, that *Filii Israelie quisque juxta vexillum suum cum signis secundum domum majorum suorum castra habento*; not only implying the Four Standards of *Judah*, *Reuben*, *Ephraim*, and *Dan*; into which, Twelve Tribes were collected, and had their several Appointments; under all which were depicted and distinguished with several Colours, Signatures and Forms, but also had reference to those more particular Ensigns of each Family, which were born by them in Time of War upon their Shields, Coat-Armours, and other Habiliments; and to this Sence *Lyra* upon the Place is affirmative; *Insigna propria sunt in vestibus & Scutis quibus bellatores tuto se cognoscunt & suos ab adversaries distinguant*; and thus from this so antient Practice of Painting their Shields, other Nations might happily become Imitators of them; and amongst them, not improbable, the Old *Germans*, as we may not altogether insignificantly collect from the Word *Scyldery*; in *High Dutch*, *Teutonick*, signifying PAINTING; which if it be of the same Date with the rest of the Language, which is presumed to be as Old as *Babel*, no doubt they

they had this Practice among them; for both *Scyldery* and *Scylder*, a Painter, are Derivatives, and taken from the Word *Scylt*, a Shield; which is yet retained in that Sence, both among them and the inferior *Germans* at this Day.



CHAP.



C H A P. IV.

More compendiously of the Pretentions of several other Nations, as the Chineses, Græcians, Phænicians, Tuscans, &c.

IF we think fit to travel as far as the *Indies*, we shall find the Kingdom of *China* to be not only (reported) of that great Antiquity, over which their Kings have successively swayed the Sceptre in Peace, without Conquest, or Invasion, for some Thousands of Years, but also by Advantage of that Peace (the Nurse of Arts) and their peculiar Genius and Constitutions, they have been always great Searchers into, and lucky Inventors of many wonderful Arts and Sciences; and to mention those two (so well known) of Painting and Guns, both which they tell us have been used among them Time out of Mind, which we shall not endeavour to vindicate, but take what is presumed and acknowledged by

by all that these ARTS were undoubtedly known to them long before they were ever practised in our *European* Nations; which if so, there is Place for some Probability from a parallel Collection of the Rise and Progress of ARTS; that many other curious Inventions, and particularly those of Drawing and Painting in several Circumstances appearing more obvious, and easily attainable. I say, we can't but conjecture they had an early Knowledge of them, consequently that they were practised among them long before they appear'd upon the Stage of this Quarter of the World. Neither is it altogether immaterial to think those Arts to be as Old as their Religion itself; and consequently their Nation, which (as reported) has ever entertain'd Paganism and Idolatry, and worshipp'd the Devils in divers Shapes, and have had Images and Pictures of several, both he and she Saints, and their Characters Recorded in long Legands of their several Lives; besides an incomparable Sort of other Idols and Images, with which both their Temples and Sepulchres at the solemn Interment of their Corps were furnished and adorned. The Reason of which might probably be taken from the same Opinion they entertain'd as Mr. *Purchas* relates with the *Egyptians* of the Transmigration of Souls,

Souls, therefore were they at so great Expences in their Funeral Solemnities, and particularly their Coffins were adorn'd with all the Curiosity that Art could invent, which that it might not be wanting in any Thing, it was their Care and Study in their Life to provide against that Time, when (as *Maffens* acquaints us) they had this peculiar Custom, after all other Ceremonies performed, to burn upon the Graves of the Deceased many Papers painted with Men, Cattle, and Provision for their Use in the next World.

AND as they fell in with some of the Opinions of the *Egyptians*, so also were they skill'd in the Practice of some of their Hieroglyphicks, some of which are still extant among their Writings and printed Records, particularly one of great Antiquity at this Day to be seen in the *Vatican* Library in *Rome*, made up in various Folds, besides many others in the Hands of the *Virtuosi*, in all representing Pictures, as some Landskips, Stories, and the like; besides, the Form of their Writings was in a manner of the same Nature, where every Character contained not only Words, but some of them entire Sentences.

NOT to omit what is recorded in the Discoveries of *Morocco*, and other Parts of the World, where 'tis also affirmed they

hieroglyphiz'd their Thoughts, Histories and Inventions to Posterity; not much unlike the *Egyptians*, tho' in less durable and permanent Matter. The same also *Joh. Laeo* affirms of the like Attainments, the *Acade*, and those of *Nova Francia*: So natural it seems and useful was those ARTS to the least civiliz'd Nations, that we see both *Indies* meet together to entertain and embrace them; and after the Example of other Nations, have always employ'd them in their most Sacred and Mysterious Subjects.

AND if (as we find) this ART has thus extended it self even unto the utmost Confines, and display'd its Ensigns equally into both the *Indies*, and remotest Angles of the World, we can't easily presume, in the mean while, the intermediate Climates were wholly ignorant in the like Attainments, but rather on the contrary (the much earlier Plantation of which, allowing a larger Time of maturing and growing up into a Perfection of a more curious Acquisitions,) that they had a more ample and advantageous Discovery of it; and to instance particularly of *Greece*, a Country of old, famous both for Arts and Arms, the Theatre of all the Gallantry of human Achievements, whereof most of the refined Wits of the World have acted their Parts,

the

the Center of all Inventions and ingenious Accomplishments; some Instances out of which more especially relating to this ART, we have discoursed in the last Chapter, in reference to the *Trojans*, which now we shall no further mention, but descend and endeavour more particularly to give some Account of their several Pretences, in what Manner, and by whom this ART was first attained and emerged among them.

AND here we fear we shall find ourselves at a Loss, which we are forced to research into the Accounts of elder Times, and the fabulous and fictitious Relations of the Poets of those Ages, by whose Pens the First and Renowned Artists stand celebrated, where their more confused and divided Determinations seem to have left as great a Dissatisfaction upon the World, as the Obscurity and utter Silence among other Nations.

FOR sometimes we find the Honour of this ART ascribed to *Prometheus*, who some make to be the Father, others the Son of *Deucalion*, and (as *Lactantius* tells us) lived in the Days of *Jupiter*, when Temples and Idols began to be erected, and were the first that ever made Statues; and to that Sence therefore is interpreted the Fiction of his Cœlestial Flame stolen from *Apollo*, wherewith he inspired and gave Life to his
 D 2 Images.

Images. To import no more than that Action, lively Grace and Motion, which by his wonderful Skill he gave to all his Figures, whereby they might not improperly be said to Live, Move and Act. Sometimes we find the Honour devolved upon *Dadalus*, that famed and renowned Artificer of Old, one of so universal and happy Address, that not only this, but many other strange and wonderful Inventions have been ascribed to him; whence *Opera Dadalea* became Proverbical and applicable to any rare and extraordinary Curiosities: He flourished before the Days of *Homer*, and stands recorded by the Poet for his Invention of those strange Automaton, or moving Statues, which (as reported) came to the Battle of themselves.

BUT it would be too tedious to tell you of *Narcissus Dygmalion* and others; concerning whom, some have endeavour'd to interpret their Fictions in favour of this ART, and would have bestowed the Honour of the Invention upon them; but whatsoever their Pretences may be, this is generally agreed, that the *Gracians* receiv'd their first Knowledge of it from the *Egyptians*, and (as reported) by means of the *Phenicians*, in whose Ships *Cadmus* sailing into *Egypt*, brought back with him the Invention of Letters, and all other ARTS, among which we may presume this of PAINTING accompanied,

accompanied, an ART that had for a long Time flourished in that Nation; altho' they have not been so Just and Ingenious in their Writings to make any Acknowledgement of it; but rather endeavoured to abscond the Glory of another Nation, to take the Honour of the Invention to themselves.

NEITHER, in the mean Time, were the *Phenicians* themselves ignorant of it; for as *Nat. Comes* tells us, speaking of them, *Non solum in Numismatis sed etiam in Picturis domesticis & in Navigiis Jumentorum Imagines Antiqui Pingere consueverunt*; to which is interpreted the Fiction of the Bull, whereon *Europa* was conveyed away, it being only the peculiar Signature of that Ship, upon the Prow, or Stern, whereof the Portrait of the Bull probably was depicted.

AMONG all the celebrated Works of the renowned Artists of Old, among other Nations, we meet with Writers have been so silent herein, that we find but Two only upon Record, whose Names are mentioned by *Pliny*, viz. *Philocles* an *Egyptian*, and one *Gyges*, a *Lydian* by Birth; when (by a strange coherence) he would make to have lived in *Egypt*, and there found out the ART, and afterwards to have travel'd into *Greece*, and there given the first Proof of Painting and Limning among them.

AND thus while they have endeavour'd to conceal the Names, and suffer Oblivion to trample upon the Memory of the first Propogators of this ART among them, thereby the easier to transfer the Lawrel upon their own Heads, we shall find they have as little agreed among themselves, and their divided Interests, has left us as unsatisfied in their several Pretentions, as they have jointly coucurr'd to pass by and leave obscure the first Authors and Communicators of this ART to them. For sometimes they ascribe it to *Cleanthes* the *Corinthian*, somewhile to *Telephanes* the *Syconian*; and as *Theophrastus* gives it to *Polygnottus* the *Athenian*; and if we give Credit to *Aristotle*, he tells us of one *Pyrchus*, or *Euchir*, that lived long before any of them; was the Nephew of the fam'd *Dædalus*, and first practis'd this ART in *Græce*. *Pliny* in this Difficulty, knowing not what to determine, seems jointly to give the Honour to no less than those, *viz.* *Hygrænon*, *Dinias* and *Charmas*, who, as he declares, first practis'd the *Monocromata*, a sort of Pictures made with only one Colour; which Assertion of his (from a Collection, not only of the natural and elemental Simplicity of the Thing itself, but also from the remote Station in the Account of Time, in which he places the Authors themselves: Whom he can't

but

but judge by all Congruity and Consequence, to be of more Antiquity than *Bularchus* the famous Painter, who lived in the Days of *Romulus* and *Candaules* King of *Lydia*) we can't altogether disallow of.

AND thus while the *Gracians* stand at odds and divided among themselves, a Neighbour People from then an obscure Corner in *Italy*, seem to appear and steal away the Honour which they thought, perhaps, no other were concern'd in but themselves; for we find, as *Leo. Baptista de Albert*, tells us, *Fuere quidam Antiquissimi in Italiâ Etrusci, pingendi Arte omnium Peritissimi*, that this ART was very antiently practis'd among the *Tuscans*, who were a People of Old, strangely Superstitious and given to Idolatry; whence their Name *Tuscans*, from *Idol* Sacrificing; and to confirm that, *Pliny* gives us an Account of many strange little Antick Images of their Gods among them, which were afterwards brought to *Rome*, and known by the Name of *Tuscanica*. And more particularly a little after in his Thirty First Book, speaking of them both as to the Antiquity and Excellency of some of their Pictures, which were extant in his Time. ' There are to be seen (says ' he) at this Day at *Ardea*, within the Temples there, many antick Pictures, more Antient than the City of *Rome*; and I assure

' assure you no Pictures came ever to my
 ' Sight, which I wonder so much at, in that
 ' they continue so long fresh, and as if they
 ' were but newly made ; especially, confi-
 ' dering the Places where they are so rui-
 ' nate, and lying open to the Injury of the
 ' Weather : In like Manner at *Lanuvium*
 ' there remain yet two Pictures of the Lady
 ' *Atalanta*, and Queen *Helena*, close one by
 ' another, painted naked, by one and the
 ' same Hand ; both of them are for Beauty
 ' incomparable, and yet one of them may
 ' easily be discovered to be a Maiden by her
 ' modest and chaste Countenance ; which
 ' Pictures, notwithstanding the Ruins of the
 ' Temple where they stand, are very little
 ' blemished, or defaced.

ADD to this what is analogous, and
 may be inferred from their earlier Enter-
 tainment, and advance in a near allyed
 ART, viz. and that of Architecture, and
 more particularly referring to the Five se-
 veral distinguished Orders of Columns, of
 all which, the *Tuscan* is sufficiently known
 to be the most unpolite, and of the rudest
 Composure ; and as to any Thing of hu-
 man Acquirements, as it must be acknow-
 ledged, the more plain and imperfect they
 are, and less removed from a native Sim-
 plicity, the nearer they relate to the first
 and weaker Attempts in that Kind ; so com-
 paratively,

paratively, that this ruder Composure of the *Tuscans* may be more antient, and of an earlier Invention than any of the other *Græcian* Orders; and, moreover, that the *Doric*, *Ionick*, *Corinthian*, &c. must be presumed to have followed after, and gradually to have succeeded one another; and as the Knowledge of the ART obtained further, so still refined upon each other, 'till at length it arrived to the perfect Beauty and Elegancy of the *Corinthian* and *Composit*.

THUS, at length, we have made a Survey and seen how far the Pretences, as well of other Nations, as the *Græcians*, will extend and amount to; and now to sum up all, so many have been the Pretenders we shall find that have laid a Claim to this Invention, that we can't promise absolute Satisfaction in this Enquiry; neither can we hope to make any Determinations upon so slender an Account as we are forced to lay down. Therefore, leaving the further Search to any that has a thirst to make a more strict Enquiry; we shall only apply as to the ART it self, in compare with what has been recorded to the Honour of the Great *Græcian* Poet, that

Septem Urbes certant de stirpe insignis Homeri.

Seven Cities argu'd in an equal Strife,
For the Honour of Great *Homer's* Birth and
Life.

HERE we find not only particular Cities and Men, but as many Nations also, have equally contended and made their serious Pretentions to the first Invention and Birth-Place of this ART; and have not a little valued themselves upon the Score of being reputed the first Fathers and Propagators of so renowned and extraordinary an ART as this was then not unworthily esteemed.



C H A P.



C A A P. V.

Of the Progress of PAINTING among the Græcians, from its first Infancy, with the several Steps and Gradations by which it obtain'd, and at length arriv'd to its highest Ascendant, in the Time of the renowned Apelles.



HOWEVER, (as in the last Chapter is discours'd) was the first Author of this ART, this we know, that nothing Great can be invented and finished at the same Time; and as *Arnobius* expresses it, the ARTS are not together with our Minds sent forth out of heavenly Places, but all of them are found out here on Earth, and are in process of Time forged soft and fair by a continual Meditation. Our poor and needy Life perceiving some casual Things to fall out prosperously, whilst it doth mistake and try, whilst it doth slip, reform and change; hath out of this same assiduous Reprehension made up small Sciences of ARTS, the which it hath afterwards,

wards, by a continual Study, brought to some considerable Degree of Perfection. And therefore *Ælian* says, so Rude and Imperfect were the first Attempts of this ART, that to avoid the Danger of a Mistake, they were wont constantly to affix to their Works such a clear and discerning Character of distinction, as this is a Horse, an Ox, or a Tree, &c. And what higher Expectations can we derive from a Portrait, or Profile of a Face drawn from the Shadow upon a Wall; or when we find *Gyges*, whom *Pliny* sometime calls the first Painter, born in *Lydia*, which, as he says, was *Tuscania*, went into *Egypt*, found out the ART there, and all his Skill arrived only to some competency of Design, probably with a Coal, or some such coarse Material. From which Sort of Picture they advanced not much further, 'till some competent Time after, came *Polignotus*, the first that painted Encaustice, or by Fire; which was not enameling on Gold, but with hot glowing Irons, to draw, or cast their Design into Wood, or Ivory, and possibly to finish with some slight Shadowing within; for before that, as *Carel van Mander*, in his Lives of the Painters observes, the First Pictures were only drawn, and consisted of Out-Lines only, and therefore called *Linearis Pictura*.

fairly obvious to all his Followers ; for he enriched it with such a Variety of Embellishments, that in him first it began to have some Form of itself, and arrive to a competent Perfection; what in their Paintings was Dead and Stiff, he gave Motion and Life to by his Skill, that he attained to in the Art of Fore-shortenings, turning the Faces of his Figures several Ways, either looking Upward, Backward, or Downward ; and by his Knowledge in the various Motions of the Limbs and Joints, and Muscling of the whole Body, which he was the first that attained and taught, what before either they knew nothing at all of Drapery, or, however, but some very unpleasent, flat and startch'd Way, he rectify'd, and, as *Pliny* tells us, taught a true and natural sort of Drapery, and the proper Plaiting and Foldings of all sorts of Garments.

UPON those Inventions succeeding Times still improv'd, in which emerg'd particularly *Alycon* and *Polignotus* the *Thracian* ; the latter of which is celebrated for Painting Women in gay and glorious Apparel, with their Coverings and other Attirements of fundry and changeable Colours. It was, we find, of his Invention to paint his Figures with their Mouths open, making them shew their Teeth, and in short represented much Variety of Countenance, far
different

different from that rigorous and heavy Look of the Visage aforetime. His Master-piece, or, however, that which had a more especial Character of Remark, was his Table, which afterwards adorn'd the Gallery of *Pompey*, of a Soldier upon a Scaling-Ladder, with a Target in his Hand, so Artificially, or rather fortunately design'd, that it could not be determin'd whether he was climbing up, or coming down.

THE next of Note that succeeded him, and advanc'd still the Pencil into a higher Reputation was *Appollodorus of Athens*, and it was his Peculiar only to introduce into his Paintings what was Choice and Rare, and taught to express the Favour and Beauty of any Thing.

AND thus when the Way was laid open by the Discoveries of those that went before, and the ART much cultivated and brought to some Pitch of Maturity, appeared the famous and renowned *Zeuxis*, to whom *Appollodorus* publickly yielded the Bays, and acknowledg'd in a Copy of Verses he had stolen the Mystery of the ART from them all entirely to himself, and such Esteem and Value had they for him and his Art, that he was sought out and employed upon all great Occasions, and his Pieces esteemed and sold at an extraordinary

nary Value; so that in process of Time he arrived to that Wealth and Estate, that he resolved to work no longer for Money, but frankly made Presents of all his Pieces, saying, that he valued them above Price.

To make a recital of his Works, would be a Thing too tedious, and not proper to this Design: I shall only instance in some of the Chief, as his *Penelope*, wherein he not only painted the outward Personage and Feature of the Body, but also expressed most lively the inward Affections and Qualities of the Mind. His famous Wrestler, or Champion, in which he pleased himself so well, that he subscribed it with
μωμήσται τις μάλλον ἢ μωμήσται.

So extraordinary he was in his ART, that *Pliny* could easier tell what little Points he was defective in, then recount the many Advantages and Excellencies he was Master of; for in other Respects he was so curious, that when he was to paint a Table for the *Agrigentines* to adorn the Temple of *Juno Licinia*, he would have the liberty to see all the Maidens in the City naked, out of which he chose five of the fairest and most exact Feature and Proportion, and from thence to form one incomparable Beauty.

Lib. 35. 9. ch.
 Making his
 Head and Joints
 somewhat too
 large.

CONTEMPORARIES with him, were *Timanthes*, *Androcydes* and *Parrasius*; the last of which was so bold as to give an open Challenge to *Zeuxis*; the Passage of which Rencontre was pleasant, and succeeded to the Honour of both the Antagonists; tho' in point of the Victory in this Tryal, it was yielded to *Parrasius* by *Zeuxis* himself, who for the Test of his Skill had brought upon the Stage a Table whereon he had painted Clusters of Grapes so lively, that the Birds of the Air were tempted down, and offered to peck at them. *Parrasius* only had cunningly, and so artificially painted a Curtain on his Table to cover and secure his Choice Piece of Work underneath that; when *Zeuxis* saw it, confident on his own Side upon so impartial Judgment, as from the pure Indication of Nature was given, and greedy with Expectation, said to *Parrasius*, Come on, let us see what you have got behind your Cloath, with an unhappy Offer at the same time to draw the Curtain, saw both his Error, and the Victory lost, for that he had only beguiled the poor Birds, but *Parrasius* had deceived *Zeuxis* himself a profess'd Artist.

THE same *Zeuxis* afterwards made a remarkable Table, whereon he had painted a Boy carrying a Basket of Grapes, which were so lively, that he deceiv'd the Birds a

second time, but that return'd upon him with a pretty severe Reflection, for that he had painted the Boy no better, who then would certainly have affrighted and secur'd those Creatures from attempting any Thing upon the Grapes.

As for *Parrasius*, before-mention'd, as he had the fortune to obtain the Success over *Zeuxis*; so was also a Man of real Deserts and Accomplishments, for he improv'd the ART in many Points; he was exact in Symetry, and the just Measures and Proportions of the Parts; observed well the various Gestures and Positions of the Countenance; the first that studied the curious couching and laying the Hairs of the Head in order, the lovely Grace and Beauty about the Mouth; he first exactly express'd, and by confession of all Painters that saw his Work, he won the Prize and Praise from all, in concluding the Profiles and Extremities of his Lineaments, which is a very material Point, and a Matter of considerable Difficulty in this ART; for as to the Proportion, Action and Gestures, Colouring and Finishings within, and some other Accomplishments, Things worthy and highly commendable, many before him were Masters of, but to finish, or shadow off the Profile well, to round the Extremities to fall into themselves, as if they shadowed

dowed somewhat behind, and yet shew'd that which they seem'd to hide; this so curious and inexplicable a Point, was at that Time a more than ordinary Attainment, and a peculiar Felicity in this renowned *Parrasius*, and had the Honour of it ascribed to himself alone by *Zenocratas* and *Antigonus*, two Writers of this ART about that Age.

THERE are many rare Paintings of his mention'd by *Pliny*, as the witty Piece, his *Dæmon Atheniensium*. The common People of *Athens*, wherein he admirably represented the various and different Natures and Dispositions of a giddy Multitude, as Wrathful, Unjust, Unconstant, and at the same time, Gentle, Exorable and Pitiful; Haughty, Glorious, Proud, and at the same Time Humble, Lowly and Submiss; all which Varieties and Contradictions he reconciled in this one Table. Then his Piece of *Archigallus*, so admir'd by *Tiberius* afterwards, who esteem'd it at Sixty Thousand *Sester-tiums*, and preserv'd it in his own Bed-Chamber, with his boasted Portrait of *Hercules*, who, as *Parrasius* would persuade, vouchsafed himself to appear and sit to him while he drew him to the Life in his most exact Proportions and Features.

BUT after all this it seems, he was out-done at last in his Piece of *Ajax*, and the awarding the Armour of *Achilles* to *Ulysses*, by *Timantes* of *Samos*, in a Painting of the same Subject, who was a Man of an excellent fine Wit and Invention, and the Author of that famous Piece of *Iphigenia*, so celebrated and harangu'd by the Orators of those Times, wherein portraying the poor Lady at the Altars Feet, and those about her with mighty dejected and sorrowful Countenances, bewailing the instant Death of this young Princess and her Uncle *Mene-laus* above the rest, labouring still under a greater Measure of Sorrow and Lamentation; by this Time he had out-done himself, and spent all the Signs and outward Expressions of the heaviest Compunction and Sorrow that his ART could invent; and being yet to Portray her own Father *Agamemnon*, his Fancy happily suggested to him to represent his Face cover'd with a Veil, as not being able to express so extraordinary a Grief above the rest, as it must needs be conceiv'd he had to see his own Daughter Sacrificed, and guiltless Blood spilt.

A N O T H E R ingenious Example of his Wit, was a small Table of his *Cyclops*, lying a Sleep, where, to shew in that small Compass, such a Giant-like Bigness, he devis'd:

vis'd to introduce a Company of little sporting Satyrs with long Rods, taking the Measure of his Thumb: But to instance no more, this was observable of him, that in his Works there was ever some hidden Thing to be understood, and more to be conceiv'd than was painted; and tho' in his Pictures was shown as much Art as could be, yet his Wit ever went beyond his Art.

ABOUT this Time flourish'd *Arestides*, whose Excellency lay in expressing the Passions and Affections, and decyphering all the Virtues and Vices, and as particularly appear'd by that Piece of his of the Indulgent Mother, mortally wounded in the Body, and a sucking Infant hanging at the same Time upon her Breast, where, unconcern'd for her own Life, she express'd a wonderful Reluctancy, and strange Strife within her in regard to the Infant, as loath to deny it Food, and unwilling to give it the Breast, for fear of destroying it with her Blood, which mingled with her Milk, issued forth in great abundance. This Table was dear to *Alexander*, and carried along with him to *Pella*; his Works were of such esteem; that King *Attalus* gave a Hundred Talents for one Piece, and Six Thousand Sesterces for another.

THERE were many other Artists excellent in several Masteries, near that Time, of whom we shall give you a more succinct Account; as *Pyricus* only famous for counterfeiting all base Things, as earthen Pitchers, a Scullery of Rogues together by the Ears, Swine tumbling and wallowing in the Mire, &c. whereupon he was furnamed *Rupographus*.

DEMON could paint the Genus and Inclination of Men, and *Nicomachus* was famous for making Wrestlers.

PAUSIAS, who was suppos'd to have some Skill in the way of *Fresco*, was excellent for the Relief and Raising his Figures, especially in Black and White, that the Beholder thought his Table was really embossed, and in some Places broken and hollow.

EUPHRANOR of *Istmus* made his Figures large, and of a *Colossæan* Greatness, and was the first that could represent the State and Majesty of a King.

NICIAS was commended for Portraits of Women, for perspective and foreshortening, and laid a great Share of his Skill and Commendation, in that his Paintings were sufficiently height'ned and deepened; he refused for one single Piece of King *Ptolemy* Sixty Talents.

SOON after these Times flourished *Eupompus* Master to *Pamphilus*, Master to the Great *Apelles*, who painted many admired Pieces, and whose Fame brought *Lysippus* over from *Syconia* to see and learn something of his Skill, who, after some Converse, and among other Questions, asked him what Masters he follow'd, or what Patterns he painted by, he return'd him no present Answer, but carrying him into the Market-place, full of Men, Women and Children, told him, those were the Patterns and Examples he made use of in all his Works; with which Answer *Lysippus* return'd well satisfied and inform'd: He gain'd such a Love and Authority among them, that of the two Kinds of Pictures *Helladicum* the *Greekish*, and *Asiaticum*, they for his Sake introduc'd a new Division, and parted the *Greekish* into two, he being by Birth a *Syconian*, into *Ionick*, *Syconick*, and the *Attick*.

AFTER him succeeded his Scholar *Pamphilus* of *Macedonia*, the first that improv'd himself, and the ART, by his Study of good Literature, and especially in Arithmetick and Geometry; without which, he was of Opinion it was impossible to be a perfect and compleat Painter. His Authority so far prevail'd, that by a strict and perpetual Ediſt, the States of *Greece* ordain'd, that all Gentlemens

Gentlemens Sons, and Freeborn, should go to the Painting School, and there be taught First, above all Things, the ART *Diagraphice*: That no Slave should have that Privilege, or under a Penalty be taught by any the ART, or Mystery of Painting; and that it should be accounted and rang'd in the first Degree of the liberal Sciences. He taught none under a Talant for Ten Years. To whom *Melanthus* and *Apelles* himself were Pupils upon those Terms.

AND thus we see when the Countenance of States and Kingdoms by publick Authority of many Edicts and Sanctions, had raised the Reputation of this ART, above all mean, beggarly, or mechanick Constructions or Reprehensions; when the ingenious Artists was not only set above a common Contempt, but remov'd far beyond at ease from any necessitous Compliance, to work for trifling or illiberal Rewards, as would hardly find him Bread, and in such a Condition as would depress the noblest Minds; when Time and Encouragement, and the cherishing Influence of so many worthy Fathers and Favourers had ripen'd this ART, and advanc'd it to a Growth of high Reputation; and lastly, when mutual Emulation, a Thirst of Glory, and long Experience, had labour'd and refined it to a great Degree of Perfection, *Est in rebus humanis*
quædam

quodam prodire tenus, & definitus crescendi modus, quem Apelles arte sua inclusit. It receiv'd at length its full and final Accomplishment in the Pencil of the Great *Apelles*, who gave the last Hand to it, and in whom (as History tells us) it was not in its highest Ascendent, both ART and ARTIST being indulg'd in the Bosom of so great † a Monarch and *Mecenas*, that none after could be able to give a greater Countenance, or Encouragement.

† *Alexander*
the Great.





C H A P. VI.

Of the highest Degrees of Perfection that the ART of PAINTING attained to in the Days of Apelles, and some others, who were Contemporaries with him.



WE may presume now we are got to the Top of the Hill, if we can give Credit to *Pliny*, who, speaking of the Growth and Perfection of this ART, referring particularly to *Apelles*, tells us, as a Preliminary to this Account of him, that he surpass'd all that ever went before, or came after him, *Et nemopostea inventus est qui artem ultra provixerit*. He was born in 112 *Olympiad* after the building of *Rome* 420 Years, and 324 before Christ. *Strabo* says in *Ephesus*, and from thence came into *Syconia*, and there put himself a Pupil to *Pamphilus*.

AND now upon a Review back of so many several Excellencies and Masteries in this ART, as are above-recited, one would imagine
 imagine

imagine there were no Place left for higher Attainments, and *Apelles* himself was so ingenuous to own so great a Proficiency therein, as might seem to add Confirmation, while in the Disposition, or Ordinance, he modestly yielded to *Amphion*; in the Measures, or Proportions, he subscribed to *Aschepiodorus*; and of *Protogenes* was wont to say, in all Points he was equal to him, if not above him; but after all, there was yet one Thing wanting in them all, which was *instar omnium*, or, however, the Beauty and Life of all, which he only ascribed, and was proud in being the sole Master of himself, *viz.* his *Venus* by the *Greeks*, named $\chi\alpha\pi\iota\sigma$ a certain peculiar Grace, sometimes called the Air of the Picture, resulting from a due Observation and Concurrence of all the essential Points and Rules requisite in a compleat Picture, accompany'd with an unconstrained and unaffected Facility and Freedom of the Pencil, which together produced such a ravishing, a pleasant Harmony, that made their Works seem to be performed by some divine and unspeakable Way of ART; and which (as *Fr. Junius* expresseth it) is not a Perfection of ART, proceeding meerly from ART, but rather a Perfection proceeding from a consummate ART.

HENCE it was that *Apelles* admiring the wonderful Pains and Curiosity in each Point in a Picture of *Protogenes's* Painting, yet took Occasion from thence to reprehend him for it as a Fault *quod nescivit maximum tollere de tabula*, implying, that a heavy and painful Diligence and Affectation, are destructive of that Comeliness, Beauty and admired Grace, which only a prompt and prosperous Facility proceeding from a sound Judgment of ART, can afford unto us.

BETWEEN these two great ARTISTS there happened a famous and celebrated Contention, occasioned by the Fame of *Protogenes's* Works, whom *Apelles* had then never seen; nor any of his Paintings, and therefore from an Emulation being excited to the further Knowledge and Acquaintance of so worthy a Competiter, took shipping for *Rhodes*, where coming to his Shop, found only an old Woman at Home, who told him *Protogenes* was gone into the City, and withal desired to know his Name, that she might acquaint her Master who had asked for him; upon that, *Apelles*, seeing a large Table in the Shop, took a Pencil in his Hand and drew in a Colour a curious fine and a small Line quite through it, saying to the Woman, tell thy Master that he who drew this Line enquired for him, and

so went his Way. *Protogenes* soon after returning Home, and the old Woman giving him account what had passed, he no sooner took notice of the Curiosity of the Hand, but presently guessed who had been there; and said *Apelles* is come to Town, for he was confident it was impossible any; but he, could do the like; and upon that, took a Pencil, and, with a different Colour, drew within the same a Line smaller then the Former, bidding the Woman, if the Person came again, to ask for him in his Absence, that she should shew him what he had done; and tell him, that there was the Man that he enquired after; it was not long before *Apelles* came to the Shop the second Time in search of his Friend, where abashed at first to see himself thus out-done and overcome, took again the Pencil, and with another distinct Colour, drew a third Line within the second, so exquisitely fine and curious, *nullum relinquens subtilitati locum*, which when *Protogenes* saw, he confessed he had met with his Match and Master both; and therefore impatient to see the Man, ran to the Haven to find him out and give him a Welcome suitable to his Merit: This Peice was mutually agreed between them to be left thus naked for a Wonder to Posterity, *omnium sed artificum precipuo miraculo*, it was afterward translated to Rome,

and preserved in *Cæsar's* Palace within the *Palatine-Hill*, 'till it perished together with the House by Fire.

WE have been more particular in the Relation of this famous Piece, because a large Dispute hangs upon it; and the late Commentator upon our Author, *Ludov. Demon-tiosius*, seems very much offended at the generally received Acceptation of the Story of this noble Contention; and would not by any Means admit that this Tryal of Skill was about the Subtilty of Lines; for, as he says, with a good Share of Truth in the main, in a coloured Picture, or Painting, there is so little Use of Lines, that the very Appearance of any is justly reproveable; for the Extremities should be lost and confounded in the Shadows, and ought to go off without any Thing of the least Stiffness, or Sharpness of a Line.

NEITHER will he admit it in Drawings, or Designs, with the Coal, or Pen, for that in those the true ARTIST never regarded so much the Fineness, or Course-ness of his Touches; but only how and where they served best to express the proper Shadowing and Raifing of his Draught according to the Life; and brings in for Instance many Drawings of the celebrated Masters of his Time, which he had seen of

Mich.

Mich. Angelo Bonoroti, Raphael de Urbin, Salviati, Polydore, and the Great Titian's, where his Observation does not take Notice that any have in the least affected the Nicety of curious Lines.

AND therefore this Opinion, in his Sence, being justly enough exploded for these Reasons, in the Explanation of his own Notion, which he labours to convince us in the Truth of, he distinguishes all the Colours in a Picture in reference to the different Modification of the Light upon Bodies, into three Sorts, or rather Degrees, Light, Splendor and Shadow; in the Light the Colour is Deluted, in the Shadow Saturated, and in the Splendor only the Species of the Colour is truly discern'd; this Splendor he calls also the Tone, carrying so near an Analogy with the Sence of it in Musick, where it comprehends the Phthonge, the Intervals, the Place of the Voice, and the Tenor; all which he applies to the Meaning of this Splendor, or Tone in Painting: To these three foregoing Degrees of Colour, he adds a fourth Thing incident, call'd the Harmoge, which is the Commixture, or the curious and insensible Transition of the three Degrees of Colours; and this, in the Opinion of our Author, is the Interpretation of the famous Contest about the Sciffure and Interfection of Lines;

of

of which, when *Apelles* had given a Specimen, and *Protogenes* had seen it, *Artem agnovit sed negligentiam Artificis notavit*, and therefore took another Pencil, and what was left somewhat too hard and unpleasant in the Union of the Colours, he corrected and made more tender, 'till *Apelles* again returning by the Interposition of another Colour, gave it such a Finishing, as left no Place for any further Attempt.

THIS seeming strain'd Opinion, *Claudius Salmatius* controverts again, and endeavours to restore to the literal Sence and Signification of the Words of the Relation, telling us what *Pliny* affirm'd he had out of the *Greek* and *Latin* Commentaries, and out of such Authors as not only writ of PAINTING, but were (some of them) excellent Painters themselves, as *Apelles*, *Melanthius* and *Protogenes* relates to the Story, who writ two Books of the ART of PAINTING, and of Figures, with many others who could not be presumed to give any occasion of Mistake to *Pliny*; and further, he would establish and set up the Agreeableness and Congruity of the Use of Lines in the best of Paintings, from that sort of Picture peculiarly call'd *Linearis Pictura*; which not only express'd the Profiles and Circumscriptions of the Figure, but their Practice was also, *intus lineas spargere*, from the Phrasings

sings and constant Use of several Terms of ART; for what else can be employ'd by *Lineamenta*, the Lineaments of a Face, or Figure, by *Apelles's Nulla dies sine linea*, which became Proverbial, and as the Poet varies it,

Nulla dies abeat quin linea ducta super sit.

Hor.

Besides this, the Phrase *Γεγραμμένον ἔλκειν* the Greeks apply to Painters, and *γεγράφειν*, from whence *γεγραμμένη*, properly signifying to Paint, *γεγραφεῖς* Painters, and *γεγραμμένη* a painted Work; and of *Apelles*, *Venus* left unfinish'd at his Death, *Quintilian* says, *Non repertum scilicet qui præscriptas ab Apelle lineas posset absolvere*; with some other Arguments and Conclusions drawn from them. But, after all, we have *Salmatius's* Acknowledgment, he was no Painter himself, and so might be unjustly too severe upon his Adversary, while he was so little acquainted in the Nature of the Subject himself; and 'tis not altogether clear, that all these several Phrasings do so much destroy the Foundation of his Thesis, as they are reconcilable and agreeable to it. For the *Lineans Pictura* was in the Infancy of Painting, or rather but a Rudiment, or Introduction to it; by which it stept up to a more
mature

mature Attainment, and so no inforcing Argument could be drawn from thence: And as to those Phrases which he would have countenance the Necessity and Excellency of Lines in Painting, it might be only the Poverty of the Language, that for want of more apt Words, was forc'd to make use of improper, or however, Terms not so full and comprehensive as sometimes the genuin Sence and Nature of the Subject led to; and so consequently neither ought, or could always be understood in a litteral Acceptation; and which Advantage our Author has here taken hold on in his Explication of the Riddle and Dispute about Lines. Thus having taken notice of this smart Engagement, with some few Remarks on either Side of the way, being a Stranger to both, shall leave the Controversy fairly to be fought out and determin'd by better Judgments, and return to our proper Place again.

THIS Interview of these two great ARTISTS succeeded with so much Satisfaction, as begot a real and lasting Friendship between them; a Temper too much wanting, and to be wished in the ARTISTS of this our Age; who out of Self-conceit, Jealousy, and a false Emulation, by Endeavours of Detraction, vainly seek to build a Reputation upon the Ruin of one another: Here

Apelles

Apelles finding and owning a real Desert and Merit in *Protogenes*, far above the Estimation he had obtain'd among the *Rhodians*, or Value they had set upon his Works, he bought all the Pieces he had by him finish'd at that time at a very considerable Rate, and gave him Fifty Talents for them, which when the *Rhodians* understood, and imagining *Apelles* bought them with design to sell again for his own (by this Gloss and Vernish of Reputation) they were turn'd to Admire, and to have his Person and Paintings in high Esteem and Veneration.

THUS as *Apelles* would set a just Value on other Mens Works, so he was not forward to over-value his own, and was so far removed from any Conceit of himself, and of that gentile and facetious Humour, that he would take well any Man's just Correction of his Works; upon which depends that common Story of the Shoemaker, who, taking notice of a Picture *Apelles* had exposed to View, found fault with the Shoe, which *Apelles* owning, corrected, and set out the next Day; when the Shoemaker came again, and proud that his Admonition had taken Place, took upon him to quarrel with something about the Legs, at which *Apelles*, somewhat concern'd, stepping from behind the Table, bids him meddle no further than with Shoes; which afterward came

came into a Proverb, *Ne sutar ultra crepidam.*

MANY other diverting Stories, and admirable Paintings of this ARTIST, *Pliny* gives us a copious Account of, of which, to make a full Rehearsal, must be tedious to the Reader, therefore we shall only select out some choice Instances, and give a brief Account somewhere, and shew how dear this admirable Painter was to the Great *Alexander*, and what a generous Respect and Complaisance he vouchsafed towards him and his ART; as not to mention the frequent Visits he made to his Shop, and familiar Intercourse held between them; for it seems his Conversation was as charming as his Works, particularly when he receiv'd his Commands to paint the Picture of the Royal Concubine *Campaspe* all naked, who was not only Choice and Singular above the rest in the King's Affections, but an admirable Beauty also. Here he was presently so captivated, that the unusual management of the Pencil, and some other silent Methods and Circumstances, soon spake that which his Tongue durst not presume to offer; whereupon *Alexander* perceiving the bent of his Inclinations, immediately gave and surrendered her up wholly and frankly to him, thereby gaining a greater Conquest than that of the World; and tho'

Cesar

Cesar would not endure an Equal, nor *Pompey* a Superior; this Conqueror could not only suffer a Rival in the best of his Affections, but surrender and lay them at a Painter's Feet: From this Lady, 'tis presum'd by some, he painted his *Venus, Emergins Emari*, known by the Name of *Anadyamene*, a most admirable Painting, afterwards convey'd to *Rome*, and dedicated by *Augustus* in the Temple of *Julius Cesar* his Father, enrich'd with an Epigram of Greek Verses, and stands celebrated with this Distick of *Ovid*,

*Si venerem Cois nunquam pinxisset Apelles,
Merca sub aequoriis illa lateret aquis.*

So many Portraitures of King *Alexander*, he drew, that our Author thinks it endless to recount; whereof one was holding a Thunderbolt and Light'ning in his Hand, so wonderfully express'd, that both seem'd to stand out from the very Table; and of which Painting himself was wont to say, there were two *Alexanders*, one invincible by *Philip*, who was ἀρίωντος, Ἀνόμωντος. the other painted by *Apelles*, which was ἀμίμωντος, inimitable; Twenty Talents of Gold was his Reward for his single Picture, which soon after was translated to *Ephesus*, to adorn the Temple of *Diana*.

Two other Counterfeits of *Alexander* he drew, the one representing a Warrior, and the other a Conqueror, wherein the King appeared mounted on a triumphant Chariot, with a poor Captive lying Menaced before him at his Feet. These two Tables the Emperour *Augustus* dedicated and set up in the most conspicuous Place in his *Forum*, 'till *Claudius Caesar* thinking it more for the Honour of *Augustus* to have had his own there, without any regard to the sacred Painting, erased the two Faces of *Alexander*, and put in that of his Predecessor in his Stead.

THERE was yet another of his conducted by the same Hand, which *Alexander* could not be prevailed withal to think it so nearly resembled him as the rest; 'till being expos'd to the View at a Window, *Bucephalus* was brought forth, who, upon Approach, at the first Sight thereof (according as he was practised when his great Master mounted his Back) fell down upon his Knees, demonstrating thereby (to the Surprize of the Spectators, and re-establishment of a higher Reputation to the ARTIST) that it was not only a true Antitype and Copy of the Likeness, but of the Life also.

To range with this, we have a like Instance, wherein he was vindicated by the pure and unbyassed Instinct of rational Creatures,

Creatures, to whom he appealed from the Sentence of some corrupted Judges and Umpires, in a Tryal of Skill between him and some bold Opposers, who had challenged him in the Painting of an Horse, where the Pictures one by one being produced before living Creatures of the same Species, they stood unconcerned 'till *Apelles* brought forth his Horse, which *Valer. Max.* rather supposes was a Mare; at the Sight whereof, there was such a general Neighing and Rejoycing, as if they had met with one of their own Species and Society; and which gave a sufficient Confutation and Vindication of the great Excellency of our ARTIST against all his daring Antagonists.

AND thus, as it appears, he painted those Things which others could not attain to. So *Pliny* tells us he seemed to paint those Things which could not be painted, Cracks of Thunder, Flashes of Fire and Light'ning, Thunderbolts and the like; all which sort of Pictures went under Names almost as hard to speak as they were to paint, *Brontes, Astrape, Ceraunnobolos.*

IT is reported of him by *Appion* the *Grammarians*, quoted by *Pliny*, that he had that admirable Faculty and Dexterity in drawing Pictures so lively, and near resembling the Persons they were design'd for, that no Manner of Difference, or Deviation could

be remark'd; and that a certain Physiognomer, upon a nice Observation thereof, was able to give as direct and positive a Judgment, could as easily from thence decypher the Nature and Inclinations of the Persons, and foretel all future Events and Passages, as well as from the Original itself; but not to comment here, however, this is certain in Painting by the Life, he had that universal Vogue and Pre-eminence, above any in his Time, as made *Alexander* the Great to avoid the promiscuous Defilements of unskilful Hands, and to deliver the true Image of his Royal Person safe to Posterity, solemnly ordain'd that none should presume to carve his Effieges, save *Pyrgotiles*, to cast it but *Lysippus*, not any to paint his Picture but the Great *Apelles* alone.

*Edicto vetuit ne quis se præter Apellem
Pingeret, aut alius Lysippo duceret æra,
Fortis Alexandri vultum Simulantia.*

Hor. Epist. lib. 2. ch. 1.

ANOTHER Excellency and Knack of Ingenuity he was Master of, in an Artificial Concealment of the Defects and Blemishes of Nature, rendering them not so conspicuous and apparent as they really were, and varnishing those Graces and little Beauties

ties he found, making them still shew to a better Advantage, and not much unlike the gentile *Artizans* of this our Age; without doubt, he was a little practis'd in the ARTS of a Court Flattery, that conducted his Pencil with such an agreeable Air, and kind Insinuation, as more commended his Art and Ingenuity, then destroy'd and took off any Thing from the Likeness, or Resemblance, of the Counterfeit: Relating to this is the Portrait he drew of King *Antiochus*, who had suffered the Loss of an Eye, and was somewhat blemish'd on that side of his Face, he devised to draw him upon the Profile, and that Part of his Face turned away from the Sight, that thereby what was wanting in the Picture might be imputed rather to the Painter, then to the Person whom he there represented.

HOWEVER gracious this our Painter (as above related) was with *Alexander* and his Followers, it seems he could never purchase any Favour of Prince *Ptolomy*, afterwards King of *Egypt*, and upon whose Coast; during his Reign there, *Apelles* unfortunately being forc'd by Storm at Sea, landed at *Alexandria*, where some of the Brethren of the Pencil imagining his Design to settle there, and so become an Eclipse to their Credit, contriv'd with one of the King's Servants, to give him a kind Invitation to

the Court from the King's especial Command, whether (ready to embrace so happy an Opportunity of Reconciliation) he immediately resorted; but, contrary to his Expectation, instead of a gracious Smile, he found a severe Countenance in the King, with a sharp Check for daring to approach his Presence, demanding who had sent for him; whereat *Apolles*, not a little astonished, wholly ignorant of the Person's Name, and not finding him out among any there present, thus put to his Shifts, catch'd up a Cole and began to delineate his Picture upon the Wall, whereat the King immediately took Knowledge of the Person, and by this alone *Apelles* obtain'd his Acquittance from the Anger of the King, and the Malice of his envious Competitors.

BEFORE we leave this eminent Master, we cannot but take notice what *Pliny* in two several Places, has, with pretty positive Assurance asserted, that in all the stupendious Paintings of this ARTIST above-cited, he made use of but four Colours only, which were, White, Yellow, Red and Black; his White *Tripoli* of *Melos*; for Yellows, *Okre* of *Athens*; for Reds, red *Okre* and *Synopye* of *Pontos*, and for Black, ordinary *Vitrial*, or Shoemakers Black. And here we might enter into a large Field of Discourse about the various Completions, Na-
tures

tures and Distinctions of Colours, but shall rather leave that to a more proper Place hereafter, and only make some short Remarks upon this Assertion of our Author, which, to the Reason of any Man, considering how irreconcilable it seems to declare it self to all those wonderful and extraordinary Effects produced thereby, it must appear no less then a clear and manifest Contradiction in itself; or more modestly, some misled, or traditionary Mistake in our Author; for in another Place himself tells us (besides the other Black above-mention'd) *Apelles* was the first that invented to make Black of Ivory, or the Tooth of an Elephant burnt, which was call'd *Elephantinum*, and gives us the Particulars of several other Colours, both Natural and Artificial, found out and used among the *Greeks*, which we are necessarily led to affirm, must be in those Periods, when the ART was in her highest Perfection, and that (with an unanimous Voice and Consent acknowledged) was, I may say, not only in the Time, but in the Pencil of this our Great *Apelles*. And it is obvious to any, that have any competent Talent in Painting, how impossible it must needs be, such rare and extraordinary Paintings as seems to emulate and challenge Nature herself in all her luxuriant Variety of Composures and Colour, should ever be express'd

press'd, or accomplish'd by the slender Assistance, only of those four Species of Colours; and unless they were as comprehensive as the four Elements, out of which they tell us all Things do emerge; such is the Variety of Nature and Luxuriance in the almost infinitely various Beauties that affect, and are the Object of our Sight, without a better Furniture; such Perfections was utterly unattainable; and altho' we should allow the largest Extent and Latitude, taking them for four Generals, comprehending all that are Neighbouring to, or may be by any Participation, or Composition produced of them; yet it will come short of giving a full Answer to the Objection; for, without Blew, the derivative Colours cannot be made up to furnish and compleat our Painters Palate; and without this, how can it be imagin'd he was able to approach the Beauty of the Heavens in the glorious Representation of the Sky? How could he ever expect to parallel the variegated and unparallel'd Completions of the glorious Gayeties of the Gardens? In Absence of this, the Fields and sprightly Plants must loose their Verdure, and appear only in their Autumnal Dress; and his Venus herself must fall short of what she was, for want of a Tenderness to express the Delicacy of her azured Veins.

B E S I D E S

BESIDES all this, our Author in another Place affirms, such was the Beauty and Brightness of his Colours, that least the Lustre should too much dazzle and offend the Sight, he had one peculiar and extraordinary Invention of a curious (and our Author would have it a black) Varnish, so finely tempered and driven over the whole Work, that it not only took off that Inconvenience, but secured and guarded it from the Injury of Wet and Dirt, or any Filthiness whatsoever.

BUT we shall conclude all that was further remarkable in this our PAINTER, with that last Table of his left unfinished, another *Venus Anadiamene*, intended for the Inhabitants of the Island of *Cosor Lango*, in which he designed to exceed his former, and to give the highest Proof and Effort of his Skill and Art, that, perhaps, ever the World had seen, but he was unhappily prevented by an untimely Death, which seemed to envy such Perfection; and none after were ever found that durst attempt, or undertake the Finishing of it, which turned to the Glory of the Workman, and greater Veneration of the Work. Add to this what is observable, and that our ARTIST had in common with all excellent Artificers, whose Pictures, thus left Imperfect, have always been held in a more sacred and
higher

higher Estimation than any that had received a compleater Finishing : As to Instance *Aristides* his *Iris*, *Nychomachus* his *Tyndarides*, *Tycomachus* his *Medea*; all which Relicts of Painting carrying along with them that monumental Character in the remaining naked Lineaments, whereof being plainly legible, not only the Beauty and Force of an undisguised Design, but the very Thoughts and Intentions of the departed ARTIST, we are naturally inclin'd, in the Sence of so unhappy a Prevention, to such a Tendernefs and soft Regard that still commends the Work the more, and are thereby extreamly constrained to love and admire both it and the Hand that perished under it.

SOME of the most eminent Contemporaries with *Apelles*, were the fore-mentioned *Protogenes*, *Asclepiotorus*, *Nichomachus* and *Aristides*, the famed *Theban*, who had an Excellency in expressing the Passions and Affections of the Mind, and the very Conceptions and Perturbations of the Soul; and of which we have a singular Instance in that Table of his, representing the Conquest of a Town by Force, wherein was introduced the Portrait of an Infant, by many Windings, endeavouring to recover the Breast of its indulgent Mother, just dying of a mortal Wound received in that

Part

Part of the Body wherein the Conjunction of a dying Passion, and living Affection, were both eminently apparent together, with a strange Reluctancy and Concernment ; fearing, when she was Dead, through a mistaken Nourishment, her Babe should suffer any Injury, or destroy itself by sucking of her Blood : This Table was dear to *Alexander* the Great, translated from *Thebes*, and carried along with him to adorn his native City *Pella*.

THE same *Aristides* painted the Counterfeit of a Battle between the *Greeks* and *Persians* ; in which Table he brought in no less than a Hundred Figures ; for every one of which, he was to have by Agreement, of *Mnason*, the Tyrant, Ten *Minas* ; he portrayed the Running of Races in Chariots, with Four Wheels, so lively, that a Man would think he saw and could discover them turning about. And as to his Piece of his humble Suppliant, he painted him so naturally, making his Petition, and persuing it so earnestly, that he seem'd to cry with an audible Voice from the Picture : These were some of his admir'd Works, which were in such high Esteem, that King *Atalys* gave a Hundred Talents for one Piece, and Six Thousand Sesterces for another.

NICHOMACHUS was Son and Apprentice to *Aristodemus*, whose most considerable Works were his *Pluto's* ravishing of *Proserpine*, preserv'd in the Chapel of *Minerva*, in the Capitol; together with his Portrait of Victory, conducting a Triumphant Chariot into the Heavens: - His *Apollo* and *Diana*; his *Ulysses*, and the monstrous Mermaid *Scylla*, consecrated in the Temple of Peace; his Excellency lay in a strange prompt Readiness of Invention, and in a wonderful dexterous Swiftnefs and Celerity of Pencil, beyond all others in working and finishing of his Peices.

ASCLEPIODORUS stands celebrated before in the Judgment, and by Concession of *Apelles* himself for his singular Skill in observing the Symetry and just Proportions; he painted for *Mnason*, King of *Elatean*, the Twelve principal Gods, and receiv'd for every one of them Three Hundred Pounds of Silver.

PROTOGENES was a Man that a long time lay under the common Fate of many excellent Artizans; the hard Circumstances of a poor and necessitous Condition; of which also another incident Occasion is ascribed, his exceeding studious, intentive and endless Curiosity in his Works; for which Thing only (as above recited) he stands mark'd with a gentle Reproof

Reproof by *Apelles*. Little Encouragement, a long Time, it seems he met with, which forced him to the meaner Compliances of painting Ships and Gallies, which they partly collect from this following Instance, when he was afterward thought worthy to appear, and to be employed in painting the *Portico* leading to the Temple of *Minerva*; in the most conspicuous Place of the City; where in the Story of the famous *Paralus* and *Hemionis* he performed to Admiration, yet he disdained not to remind them of his former Practice and the small Beginnings of his ART, exemplifying it by some *Parerga's* of little Gallies and long Barks in the several Borders and Freezes of the Structure, which also served as a Foil to set off and commend the Excellency of his present Attainment and Performances.

BUT among all his Works the most famed Table that ever he painted was his *Falysus*, which so much surprized *Apelles*, that he confessed it to be the finest in the World, since dedicated in *Rome* within the Temple of Peace; upon which his Thoughts and Endeavours were so strongly intent, that (as 'tis reported) to avoid the Temptation of too liberal Repast of Wines and choicer

Son of *Ceraphus*, a famous Hunter, who built a City in the Island of *Rhodes*, whence he had his Name.
Strabo lib. 14.

Delicacies that were apt any Ways to cloud, or dull the Spirit of his Fancy ; he confined himself all the while to the severe Diet of steeped Lupines only, which contented him for Meat and Drink both ; and to the End that after and long distant Ages might see and admire his Works when others of that Nature were become ruinous and perished, leaving nothing but a Transcript of Tradition to commend them to Posterity, he had that peculiar Invention to add a Term of no less then four Lives to all his Paintings ; for to prevent the Envy of injurious and destructive Time, *Pliny* tells us, he charged particularly this Picture with four Grounds of Colours, so artificially couched one under another, that when one was decayed a second should succeed, and so on 'till the Last, and every one emerge as fair and beautiful as the first : Besides all this, yet another accidental Excellency there was in this Piece in the Portraiture of a Dog, where it seems both wonderful Art and Fortune met together ; for when he had finished the whole Proportion with great Diligence and extreamly to his own Satisfaction, he was as much troubled and dissatisfied about a much less meterial Circumstance of PAINTING the Froth at his Mouth, altering, amending, adding, taking away, and often wiping out all, and yet

yet with no Hopes of any better Success, 'till weary at length, in an extream Anger and Dispair, flinging the Sponge, charged with the Colours he had wiped off, at the unhapy Place that had given him all this Trouble, to a Miracle it seems arose such an unexpected Product, such an unlooked for happy fortuitous Success, that left so natural a Finishing of the Froth as was beyond what all his labouring and diligent Intention could ever attain unto. And after this Example, they tell us *Nealce*, a Painter, proved the Experiment, with the like Success, in expressing the Froth and Foam from the Mouth of a Horse.

THIS Table of *Jalyfus* and his Dog stood a Ransom and a Security for the whole City of *Rhodes*, when King *Demetrius* had a fair Opportunity of storming, and destroying it by Sword and Fire; yet he refused to embrace it, and could not suffer the least Hostility, or any Ravage to be committed, lest that adored Mistress of his Affections should suffer any Dishonour, or perish in the promiscuous Confusion of the common Calamity.

DURING all the strict Siege of this Place, *Protogenes* (as an *Archimedes*, on the like Occasion, busying himself in his mathe-

matical Schemes in the Sand) was so little concerned, that in a small retiring Place, without the Walls of the City, incircled within the Camp of the Enemy, maugre all the Noise of Armies, Drums and Trumpets, was as studious and close at his Business as under the sereneest Calm of a secure Peace ; which the King wondering at when he understood, sent for him, demanding how he could have that Confidence in the Midst of such apparent Hazard. Readily answered, that he knew *Demetrius's* Design was only against the *Rhodians*, and had no Quarrel (he was sure) to good Arts and Sciences ! And the Subject he was upon, and employed in, during this Conjunction, seemed to make good his Assurance in this Assertion to the King ; while in stead of some disastrous and melancholy Composure, as we might reasonably Conjecture, it was a Design of a much contrary Nature, a sporting *Satyr* playing and diverting himself upon a Pair of Bag-Pipes ; this Piece he himself entitled and gave the Name ἀναπαύσεως. one relaxing, or reposing himself from any Labour, or studious Concernment.

EXTREAMLY pleased it seems the King was with the Deversion and Enjoyment of this our Painter, often frequenting
and

and visiting him at his Cell, hoping a short Time would make him Master of the Place and give him the Enjoyment and Possession of his so sacred and desired Works within the Confinement of the Walls, which he thought of Value and equal Purchase, with all his Toyls of War, and superior to all his other Enjoyments in Peace at Home.

SOME few of his Works more stand recorded by *Pliny*, and indeed it seems he was no *extempore* Painter, but whatever Subject he was engaged upon, it was with a previous Study and Caution undertaken, and with exact Diligence and Labour, and a strict Examination gone through and finished; such were his *Tlepomenus*, King *Antigenus*, *Alexander* the Great, and the God *Pan*, and *Phestion* the Mother of *Aristotle* the famed Philosopher; but this Chapter has been already too prolix, we shall therefore conclude with one remarkable Instance, which may serve for Matter of Conduct, if not of Reproach to this our Age, namely; that he had that strange bent of Inclination and Affection to the ART, that nothing could give him any Satisfaction, but a Disquisition and a Research into the very Bowels and Secrets of it, nor any Thing put an End to his severer Scrutiny that fell short of an absolute and consummate Perfection; the

entire Attainment whereof he valued above the certain Oppotunity he had of obtaining a Mass of Wealth and Riches, disregarding any Pyramid of Glory, or Immortality of a Name whose Superstructure was endeavoured upon any weaker Basis, or Foundation.



C H A P.



C H A P. VII.

Of the State of the ART from the foregoing Periods, through the Declension of the Græcian Empire, and its Translation to the Romans ; and finally, its Decadence among them.



THE Quarrels and Contentions of the Successors of *Alexander* about the Division of the *Græcian* Monarchy, more than probably had also an influence upon ARTS, and very much discomposed the Tranquility of their Progress ; for we find after the old Stock was clean worn out, there sprung up again but a slender Supply, both as to the Number, and to the Excellencies and Perfections of the ART itself.

To Range every *Artizan* in his due Order of Time (they being so promiscuously handled by Authors) 'tis as little material as possible ; however, we shall make some Endeavour, with as near a regard to that as may be, and take leave to begin with *Perseus*, the Disciple of

Perseus.

Apelles,

Apelles, a Person of an admirable Temper, and of very good Skill, and a singular Industry and Wit, an excellent Tract of the whole ART, which he dedicated to his Master, but in his Practice, it seems, he came not only far short of him, but was inferior to *Zeuxis* too.

NEXT him we may bring in *Nicophanes*, whose Paintings *Nicophanes.* had not only a good Grace, and a polite Touch, but were also accompanied with Force: He was a Man of a ready and lively Air; he applied his Studies particularly to Antiquities, in searching out, and endeavouring to preserve the Memory of any Thing that was Excellent in that Kind; and when he met with any old decay'd Paintings of the antient Masters, he apply'd himself, either to the copying of them, or (with an Endeavour) to restore the Tables themselves, in some measure, to their Original Lustre, and in all what was of his own Design and Invention; his aim was to represent therein both a Loftiness and a Gravety: In general, *Pliny* gives him this Character, that few were comparable to him in his Time.

ATHENION of *Marona*, *Athenion.* Disciple of *Glaucion*, was a Man of very good Skill, and tho' his Way of Colouring seem'd somewhat dry, and not altogether

altogether so agreeable (he not affecting the Gaudery of Colours) yet his Works were throughly Painted, and he maintain'd the full Vigour and Strength of his Lights and Shadows, which, with his unwearied Endeavours, and Re-search after every Thing that was Excellent and Worthy of his Knowledge in the ART, render'd him equal in Esteem with *Pausius* and *Nicias*, and had he not unhappily died in his Youth, in the Opinion they had of him, he had become a most excellent and extraordinary Man.

CRECIDÆ S was a good Painter, and render'd himself very Famous, but it was more to be ascrib'd to the haughty Temerity of his Temper, and a rash Attempt, then to the exquisite Perfection of his Work; for being entertain'd by Queen *Stratonice*, Wife to *Antiochus*, but not with all the Testimony of that Esteem which he thought his Merits might challenge, he painted a Table wherein he expos'd that Princess in an unseemly Posture and Application with a sordid Fisherman, with whom it was a Jealousy she was sometimes too Conversant; and having publickly set it up in the Haven of *Ephesus*, took Sanctuary in a Vessel ready to sail, and so escaped, leaving that as the Mark of a Revenge for his conceiv'd Affront.

But

But this had not that Effect upon the Queen as he expected, who utterly slighting the malicious Design of the Man (finding the Painting itself to be so well and curiously handled) rather chose to let it there remain expos'd to the View of all Spectators, than to commit to the Flames a Picture of that Elegancy and Perfection.

PIRRICHUS was one that busied himself about little Things, and all mean and inferior Subjects, as of Herbs, Flowers, Beasts, Insects, Tradesmens Shops, and other such like, as have no Gust of any noble Idea, for which he was Surnam'd *Rhyparographus*.

Pirrichus.

SERAPION, on the other hand, was for Pictures of a *Colossean* Stature, such as their Shops and Stalls, were not big enough to contain; his Excellencies were seen in Painting mighty Tents, Stages, Theaters and Pageants, but for a Face, or the Figure of a Man, or Woman, he durst never attempt to make an Essay. On the other side *Dionysius* was good for nothing else, and therefore was commonly call'd *Anthropographus*.

Serapion.

Dionysius.

CRESICOLUS was one of the Disciples of *Apelles*, became famous for one Piece above all the rest, wherein he had represented a wanton Story

Cresiculus.

Story

Story of *Jupiter* among the Goddeffes in his Night-Coif, groaning and crying out as a Woman in Labour for their helping Hand, who kindly affisted in the Office of a Mid-wife, untill he was safely deliver'd of the God *Bacchus*. Many other Painters there was about these Times, of whom, besides their Names, we find no great matter of any peculiar Eminence ascrib'd to them; of several of which therefore (in favour of the Reader, to avoid the Prolixity of a tedious Discourse, and yet to pay some Tribute to their Memory) we shall take a transient View as we go along; as *Callicles*, *Callicles*. who altogether practis'd in small. *Calaces* in the same, and also in *Calaces*. larger Paintings of Perspectives, upon the Ceilings of the Theaters, &c. *Antiphilus*, by Birth an *Egyptian*, *Antiphilus*. of whose Hand several Pieces of Work stand recorded; as that of King *Alexander*, and *Philip* his Father, with the Goddeffs *Minerva*, Prince *Bacchus*, *Hippolitus*, afrighted at a monstrous Bull let loose upon him. His *Gryllus*, being a Fool, or Antick compleatly drest; whence all such Pictures since of that Nature took their Name. *Cresidemus* was *Cresidemus*. taken notice of for that Piece of the Siege of *Ochalia*, wherein the City was taken by *Hercules*, and put to the Sword, and

- Oristolaus.* and Flame. *Oristolaus* was the Son of *Pausias*, and deserv'd a Name among the best of the antient Painters. *Mechophanes* too was the Disciple of *Pausias*, and commended for a very good and curious Workman, and only stands reproved for using too much of one particular Colour, call'd *Ochre*.
- Socrates.* *Sil. Socrates* is remembered for that excellent Piece of *Æsculapius*, accompanied with his three Daughters, *Hygea*, *Eglea* and *Panacea*.
- Ludius.* The Workman that painted the *Elotas.* Temple of *Juno* at *Ardea*, deserv'd so well, as they enfranchis'd him free Burgeses of that City, and honour'd him with this Inscription set up in the midst of his Works,

*Dignis digna loca picturis concelebravit,
Regina Junonis Supremi conjugis Templum,
Marccus Ludius Elotas Ætolia Oriundus
Quem nunc & post semper eb artem Ardea
laudat.*

Artemon. **ARTEMON** stands celebrated for the Picture of the Story of the Lady *Danae*, whom, being found floating a drift at Sea by some roving Pyrates, who not daring to attempt their Prize, he admirably represented them gazing

gazing on her Beauty with a Wonder and Astonishment; but his yet more extraordinary Piece, was that in the Galleries of *Octavia*, of *Hercules* ascending up into Heaven from the Mountain *Oeta*, where he was receiv'd into the Society of the Gods, with a full and general Approbation.

AFTER these we shall take leave to introduce some of the *Romans*, whose very Name and Example are sufficient to give a Reputation to the ART, and to show also, that they, as well as the *Greeks*, had a Respect and honourable Esteem for it; for *Quintus Fabius* we meet with (whose Family was *Quintus Fabius* one of the Noblest in *Rome*, and after had the surname of *Pictores*) not only with his own Hands painted the Walls of the Temple of *Salus*, but also subscrib'd thereon *Quintus Fabius Pinxit*.

POMPONIUS ATTICUS, *Pomponius*, a Man of singular Wisdom, and so much beloved of *Cicero*, after he had compos'd a Poem of sundry Devices, beautified the same with Pictures of his own drawing.

MARCUS VALERIUS *M. Valerius*.
MESSALA, a Noble-Man of *Rome*, made a large Table of the Story of that Battle in *Scicily*, wherein himself had defeated the *Carthaginians*, and
 K King

King *Hiero*, and caused it to be set up in the Gallery of the Court of *Hostilius*.

IN the Days of *Cæsar Dictator*, flourish'd one *Timomachus*, a *Birantine*, and painted for that Emperor a Table of *Ajax* and *Medea*, for which he paid him no less than Eighty Talents, and immediately caused them to be hung up in the Temple of *Venus Genetrix*. His *Orestes*, and *Iphigenia in Tauris*, were commended with some other Paintings of his, but were all exceeded by his *Gorgons Head* upon the Shield of *Minerva*.

AND now we come to *Augustus*, from whose Time it was that this ART in *Greece* began not only to degenerate, but in a manner, to be quite destroy'd; for besides, that *Rome* now becoming the Seat of a mighty Empire, the People of *Greece*, equally, with many other Kingdoms, being Vassals, and in subjection to that Power, they were soon dispoyl'd by the succeeding Princes of whatever was rare, or excellent among them; and not only the Paintings of the best Masters they could meet with, but Obelisks, Colosses, and whole Colonies of Statues, were soon transported and carried away, not only as Trophies of their Victories, but to adorn and enoble their own City,

City, now become the great Metropolis of the World.

AND now having these Examples before them to instruct, and the flourishing Estate of the Empire to incite and estimate, we cannot but think their Endeavours and Inventions must be set at Work in Emulation of the same Attainments; but yet by what we meet with in *Pliny*, and other Authors, we can't find they ever arriv'd to the Perfections of their Noble Fore-runners and Exemplars.

ONE of principal Note that flourish'd in the Reign of *Augustus*, was *Ludius*, celebrated for the Invention of Painting Landskips, wherein he succeeded very well, and shew'd a great Variety of Invention in representation of Prospects both by Sea and Land; of Cities, and particularly Structures, and Designs of Architecture; in Views of Forests, Rivers, Plains, Walks, Huntings, Parrades, Grottoes, Fountains, with all the various Forms and Actions of Birds, Beasts and Men, appropriate and accommodate to each particular Circumstance, together with many other incident Occurrences, of which this Subject furnishes with a copious Variety; and of all these, he was the first we meet with that made the Application, and painted upon the Fronts of their publick and private

Buildings along the Streets, and upon their Walls, both without Doors and within.

Arellius. *ARELLIUS* stands commended for a good Painter in the Time of the same *Augustus*, but it seems he was so extravagantly addicted to Women, that all the Pictures of the Goddeses that came from his Hand, were only the Resemblances and Copies taken from his several Mistresses.

AFTER this, we meet with few, either ARTISTS, or PAINTINGS, only what *Pliny* takes notice of in the Time of *Nero*, of a monstrous Picture that he commanded to be drawn of himself upon a Cloth, One Hundred and Twenty Foot high, which was also finished and erected in the Garden of *Marius*, without any record of the Workman, or Quality of the Work, and was not long after, together with several adjacent Houses, consum'd with Lightning.

FROM hence downward, we find little or no Record of any that Painted in *Rome*, the Memories as well as the Works of those Times, being wholly lost, and there remaining nothing of Antiquity of that Nature, excepting a poor Fragment of a Frier, which we find brought from the City *Adrian*, a scrap to be seen in *St. Gregories*: What is yet left among the Ruins of the Terms of

Titus,

Titus, and that *Freize* representing a *Maraige* which is to be seen in the City of *Aldrobrandine*.

BUT yet in the ruinous Face of these Relicts which remain visible to this Day in *Rome*, there appear the Character of an antient Beauty, and they serve as a sufficient Testimony to evince a very good Attainment of the Pencil, and of an Arrival to an Idea of a Perfection in a Measure comparable to that we find and admire in the antient Statues of those Times.

AND what afterwards was the Success of this ART we may still rationally collect from a parrallel Progress of the other, which as we find was in its highest Perfection in the Days of *Augustus Caligula*, *Claudius Nero*, so from thence down to the Reign of *Comodus* and *Pertinax*, it in some Measure degenerated; and from *Severus*, or however, from the Time of *Adrian* it greatly decayed; for probably in that Emperor's Reign it might receive some Renascence again, being not only a Patron and *Mæcenas* of all Arts, but (as some Writers tells) was an excellent Painter himself; and for the other sister Art, that mighty Column 140 Foot high, may bear some Proof, which he erected to the Memory of his Predecessor *Trajan*; and upon which, under the *Colossæan* Statue of that Emperor, which crowns

the Pillar he caused to be carved and engraven in *Basso relievo* all his Victories over the *Parthians, Dacians, Germans, &c.* Which is this Day to be seen, and stands commended for the Sufficiency and Ability of the Performance in that Art.

BUT after this, and what was before recorded, (as Mr. *Evelyn* takes notice,) there was scarce any who left either Name, or Work, famous to Posterity: For besides that, the Monarchy was soon broken and disordered; the latter Empire became less curious, rich and magnificent; so as even in the Time of great *Constantine* itself, Arts began manifestly to degenerate; all which their Coines and Medals successively will serve in a great Measure to confirm, but when afterwards the *Goths* and *Saracens* had broken in upon the *Roman* Empire, and made those horrid Devastations, they were then, in a Manner, utterly lost; as the Reliques which they left in Statuary, Sculpture, Architecture, Letters, and all other good Arts do yet testify.

C H A P.



C H A P. VIII.

Of the Rise and Emergency again of this ART in Italy, until it received its compleat Attainment among them; together with some Intimations of Endeavours in the Period foregoing, and during that long Interval, of its Appearance and Revival again.



THE Condition of Christendom now unhappily labouring under the many Persecutions of the heathen Emperors, and the very Empire itself beginning to be disquieted and miserably infested, not only by the Incursions of the bordering *Saracens*, but of the remoter *Goths* and *Vandals*, we can hardly expect an Art of that tender Constitution, whose Rise and Progress are chiefly owing to a peaceful and flourishing Government, should in this Circumstance of Affairs ever emerge, much less arrive to any Excellency of Attainment.

AFTER some Time it was entertain'd (it seems) with a kind Look from some Part of the Christian World, and that not without Endeavours to give it a Sanction, by the introduction of Holy Relicks, Images and Pictures into their Churches and consecrated Places, in Memory of such Saints and Martyrs as suffer'd for the Sake of the Truth, ascribing to them a certain Veneration, and looking upon them as advantageous Helps and Assistances in their Devotions; and for the Authority of this, they would pretend no less than an Apostolical Institution, and that a positive Canon in the Seventh Council call'd at *Antioch*, commanded Images of Christ, &c. to be substituted in the room of Heathenish Idols; but there appears so little Foundation for the Truth of this, that the Quære lies upon the Council it self, or, however, upon this Article, whether it was not altogether imaginary, and nothing but a mere Forgery: And what a late Author of the *Roman* Perswasion would give us for a Reason, for the non-observance of this Injunction in the early and primitive Times, seems more like a plausible Insinuation to ellude, than an Argument of any real Force to support; telling us that one great Obstruction of the Introduction of Pictures and Images into their Churches, was the great Abomination they

they had of the Heathen Idols, which were not then wholly abolish'd, or, however, the ill Savour of them not clear out of their Remembrance.

THIS afterwards we find, that when they had obtain'd so far as to bring in and set them up in some particular Places, it prov'd the Rise of a lasting and unhappy Controversy in the Church, being as vigorously oppos'd by the Eastern *Greeks*, as it was favour'd and embrac'd by those of the West.

THE first Contention concerning them, we find broke out in the Reign of the Emperor *Philip Bardanes*, about the Year 711, who appear'd so vigorously in opposition to them, that, together with *John the Patriarch of Constantinople*, he caus'd several to be defac'd and demolish'd; but this was so ill resent'd by Pope *Constantine*, that he immediately not only Excommunicates, but deprives him of his Sovereignty for Heresy, and would not so much as suffer the Emperor's Picture on his Coin. Soon after this, in the Reign of *Leo Isaurus*, the Quarrel against Images was again reviv'd and prosecuted with Violence, that upon Pain of Death it was enjoyn'd, whoever had any Pictures, or Images, of our Saviour, the Virgin *Mary*, or other Saints, should bring them into the Market-Place in *Constantinople*, where

where (together with the rest taken out of the Churches) they were all publickly burnt. And this Fate befel soon after to all the rest, by a strict Command in all his Dominions; and to justify these Proceedings, he summons a Council in the East, who concur with him, and approve and confirm the demolishing of them. But Pope *Gregory* the Second, not at all relishing these Usages, draws together a Convocation of near a Thousand Bishops and Prelates, wherein he not only confronts and destroys all his Decrees, but thunders out *Anathemas* and Excommunications against the Emperor, deposes Him, and absolves his Subjects from any Allegiance to him; causes most of the States of *Italy* and *Spain* to revolt from him, and bind themselves by Oath to his Obedience; by which all his Interest and Authority in the West was forever after lost; notwithstanding this, *Constantine* the Fourth his Son, prosecuted the Quarrel with the like Zeal of his Father, and had for his Pains the like Rewards from Pope *Paul* the First.

ABOUT the Year 780, the Crown devolving upon *Constantine* the Fifth (being at that time a Child) the Empress *Irene*, his Mother, took upon her the Management of the whole State, and was so far a Favourer of the Proceedings of the Pope, concerning

cerning Images, that immediately the second *Nicene* Council was call'd, in which the Restitution of Images was intirely confirm'd, the Relicks broken and demolish'd by *Leo Isaurus*, order'd every where to be restor'd and set up again, by Seven Actions, and Twenty Two Canons. Image-breakers were condemn'd for Hereticks; and for the Interpretation of what sort of Respect they intended should be paid, and what Difference they made between the Image and the Thing which it represents, this Distick (attributed to the Council) will in some measure shew.

*Id deus est quod Imago docet sed non deus ipse,
Hanc videas sed mente colas, quod cernis in ipsa.*

FROM all the foregoing Procedure we may observe this, That when the *Constantines* and *Theodosians*, and other Christian Emperors, had taken upon them the Protection of the Church, as well as the Government of the Empire, and the Introduction of Images was once admitted, there was found some Persons that imploy'd their slender Talents in furnishing them with Sculptures and Paintings; but they were such (it seems) as were considerable for nothing, save their being Remarks of the Piety of those Princes; but then after the decadence

decadence of the *Roman* Empire, *Italy* fell under such Troubles, and so great Agitations, that the miserable Estate to which it was so often reduc'd, afforded no Time for good ARTS (the only Fruits of Peace) at all to grow up and arrive to any Maturity. And as Monsieur *Philibien*, in a patheticall Condolement, for those Times, has it. How great a Loss is that of Ages, during which *Rome* saw not any Thing but Wars and Disasters, and People most barbarous come from all Quarters of the World to make cruel Invasions upon her Land, overturn the Monuments of her antient Grandure, and put all to the Sword and Flame; when Armies so numerous of the *Goths* and *Vandals*, like a Torrent, overflowing, ravage all the Country, and there still remain'd as Seeds of Division, whereof all her Neighbours were the most her Enemies.

WHEN PAINTING receiv'd her second Birth, *Italy* was still under the same Calamities; for in the Year 1239, *Millan* itself, with many other Cities in *Tuscany*, at the Instigation of Pope *Gregory* the Ninth, were in actual Arms against the Emperor, *Fredrick* the Second, under a specious Pretext of Liberty, and the Bishops laying aside

aside their Allegiance, seiz'd and possess'd themselves of several other Cities; which Proceedings of theirs so provok'd the Emperor, that, in a short time, he came upon them with two mighty Armies by Sea and Land, giving the Command of the first to his Son *Lawrence*, whom he had declar'd King of *Sardinia*; with the other he enter'd himself into *Italy*, where the *Milanese* felt the first Effects of his Anger, laying desolate all the Country about; and his Army daily increasing by the Succours of many Neighbouring Princes (jealous of the growing Power of the Pope) he ruin'd all the other Cities that stood in Opposition to him.

GREGORY, thus seeing the Affairs of the Emperor proceed so advantageously, presently serves upon him his Ecclesiastical Censures, Excommunicates and Banishes him out of *Italy* for an Heretick; but because he well enough saw those sort of Arms alone were not able to hinder his Progress, he has recourse to the *Venetians* for their Assistance; in which he gave them great Assurances of Victory and Advantages, and intercedes at the same time also with the *French King*.

THIS was the War between the Pope and the Emperor, that prov'd the Occasion of so much Mischief in *Italy*; by which,

not only many Cities were entirely ruin'd, but those also that escap'd the Sword, or Flame, remain'd, fill'd with so great Discords and Divisions, that the Inhabitants were every Day upon their Guard, and up in Arms ready to Kill and Maffacre one another; and from hence it was those two horrible Factions took Birth of the Papal *Guelfs*, and the Imperial *Gibellines*, which lasted more than Two Hundred and Sixty Years, and were still the further Occasion of greater Perturbations and Miseries in that Country.

BUT not to engage further in the Particular of these Quarrels; 'tis enough to satisfy us in what distracted Condition of Things *Italy* stood about the Year 1240, when *Cimabus* came into the World, who being born to establish the ART of PAINTING, before the Disorders and Wars, were banish'd, took his Birth during the Time of the most grand Distractions that ever that Country saw, or was afflicted with.

As he was the first of PAINTERS that brought to Light so illustrious an ART, so, with Reason, we may call him the Master and Father of all those that succeeded him: He himself was of a noble Family of *Florence*; his Parents supposing him to have a Genius proper for the Sciences, put him

him under Masters to learn the first Rudiment ; but it soon appeared his Mind was not so much inclin'd to the Study of Literature, as to the Re-search of ARTS, which plainly discover'd it self by the many Scribbles and Draughts, with which he ever fill'd all his Books ; and, as he advanc'd in Years, finding insensibly more Delight and Facility in Designing, he would take Occasion from his Books, often to steal a Visit to certain *Græcian* Painters, which some of the Nobility of *Florence* had sent for to paint the Church of *St. Maria Novella*.

AND here (before we proceed any further in the Life of this PAINTER) we may take an occasion on Enquiry into the State of the ART, and the Quality of those ARTISTS, that came from *Greece*, both having, in our Discourse, been suppos'd and look'd upon for a long Time, as lost and abolish'd among them ; and to this it may be answer'd, 'tis true, they were the Successors of the famous *Greek* PAINTERS ; but with the like Difference between the Persons, as we find between the then deplorable Estate of the Country, and the flourishing Condition thereof in the Time of *Zeuxis* and *Apelles* ; these latter PAINTERS being only the miserable Remains of those great Men. In the mean time (as if there had been a Fatality in the Thing, that *Italy* could not be pos-

fessed of this 'ART, but by Means of the
Greeks) they were the Men that introduc'd
 it a second Time, and who, from the Year
 1013, in *Florence*, and several other Places,
 wrought several Pieces of PAINTING and
Mosaick Work; but after so raw and rude
 a Gust, that their degeneracy herein would
 persuade us they were but a bastard Of-
 spring, and their deform'd Designs, fill'd
 up with such a disagreeing Mixture of Co-
 lours, would make us think the ART, be-
 come now Old, began to dote, and return
 again to its Cradle; however, such was
 the Ignorance of those Times, that they
 wanted not Admirers, and they were of
 Use for Examples to the *Italians* afterwards
 to learn by, and to advance the ART upon
 those poor Rudiments.

BUT to return again to our Subject, the
 Parents of *Cimabus*, we find indulging him
 in his peculiar Inclination, together with
 the Acquaintance he had gotten with those
 PAINTERS, he soon attain'd their Manner of
 Design, and Mixture of Colours, which,
 however rude and imperfect, by his Appli-
 cation, receiv'd a considerable Polish and
 Advance; and tho' it was not by his Hand
 that PAINTING acquired that Perfection it
 afterwards attained to, yet it is to him we
 owe the Glory of its Recovery from its
 mighty Decadence; for the Manner of Ad-
 dress

dress in all his Works, appear'd so extraordinary, in Comparison of what the Ages foregoing could produce, that having painted a Madona for the Church of *St. Maria de Novella*, the whole People of *Florence* accompanied it in a solemn pompous Procession, with the Noise of Trumpets, and other musical Instruments, from his House to the Place designed for its Reception.

ABOUT this Time *Charles* of *Anjou*, Crown'd King of *Scicily* and *Ferusalem*, by the Pope, and coming soon after to *Florence*, the Magistrates thought they could not, in a more suitable Respect Regale him, then by offering a Sight of *Cimabus's* Works, and particularly that Table he had then under Hand, which being painted in a Place out of the City, he had chosen purely for his more Retirement from any Noise and Disturbance, and no Body had yet seen it, such Multitudes follow'd the King, as not only left the City almost destitute, but gave Occasion of such Joy to the People of the Suburbs, at the Sight of so numerous a Train, that for ever after they nam'd the Place *Il borgo Allegri*.

MANY other Pieces he painted, which were bought up at extraordinary Rates, and disposed of in several Places of *France* and *Italy*. Some Pictures he painted by the Life, which, till that Time, had not been

seen among them; and we may ascribe to himself the Invention of PAINTING in *Fresco*, which he practis'd upon the Fronts of several Houses in *Florence*; some whereof *Carel Van Mander* mentions, remaining to be seen in his Time, but much decay'd and perish'd: He dy'd *Anno 1300*, in the Sixtieth Year of his Age, and had for his Epitaph this following Distick.

*Credidit ut Cimabus Picturæ Castra tenere,
Sic tenuit; verum nunc tenet Astra Poli.*

ABOUT this Time the *Italians* were again beholden to the *Greeks* in the Communication of another Sort of Picture call'd *Mosaick Work*; of which, not having as yet had occasion to take notice, we shall here interpose with some brief Account thereof. To the *Latins* it was known by the Name of *Mosaicum*, or *Muserum Opus*; and by the *Greeks* *ἰσοβιλία*, or *ἰσοδομητὴ παρὰ τὸ μωσαϊκόν*, a concinnitate & elegantia. It is, indeed, an ART, we may look upon, as in some Sense, subordinate to PAINTING, with an Emulation to imitate it in all the Variety of Design, Figures, Colours, Lights, and shades, but with Materials, not only of a wonderful Beauty, but of a much more permanent and enduring Nature, such as Shells, Gold, Glass, Pebbles, Ivory, and Pieces

Pieces of variegated Marbles, which, with a mighty Industry and Curiosity, were all Cut, Form'd, Tinctur'd Anneal'd, Enamel'd, Gilt, Glaz'd, or Burnish'd, and, by a wonderful Application, fitted to compose the Figures of Birds, Beasts, Flowers and Men; and, in short, to represent almost any Thing that PAINTING itself could pretend to; and of this for Instance among many others, that might be produc'd, St. Mark's Church at Venice, particularly remains to this Day as a glorious Example. But who were the first Inventors, or whether it was constantly practis'd down to the Period above-mention'd, we meet with no clear Account in Authors; and *Pliny* tells us, that the Lib. 36. ch 25. Sort of Pavements call'd *Tessilata*, or *Vermiculata*, had their Original in Greece, or an ART much labour'd after the way of Picture, and that this soon after received some alteration by the Superinduction of another Sort called *Lithostrota*; but both the Terms and Description do not seem much to distinguish them, for he tells us the famous Workman in this Kind was one *Sofus*, who, at *Pergamius*, *Sofus.* wrought a very rich Pavement in the common Hall, wherein, with divers little colour'd Stones, he had counterfeited the Scraps of broken meat and Bones flung about,

about, as if carelessly left, or neglected to be swept away; from whence this Place was call'd *Asaroton Oecon*, or the unswept House: Besides this Humour, he introduc'd upon the Floor several Pidgeons, suppos'd to be invited thither by the many scatter'd Crumbs; among which was a Dove drinking (reported) of wonderful Art, wherein also the Reflection of her Head and Body upon the Water was admirably represented.

A M O N G the *Romans* the same *Pliny* tells us this Sort of Work was brought into Practice in the Time of *Claudius* and *Nero*; where, speaking of the Esteem that PAINTING had obtain'd before this new Invention sprung up, he tells us how much it was honour'd by Kings and whole States, and that only those were thought Enobl'd and Imortaliz'd whom P A I N T E R S vouchsafed to commend by their Workmanship to Posterity; but now the Marble and Porphyry had blemish'd its Lustre, and the gilded Walls and polished Works of Marble, engraven and set after the Manner of inlaid Work, and marquetry of divers Pieces, resembling Men, Beasts, Flowers, &c. had so much taken their Eyes, and got the universal Vogue, that P A I N T I N G seem'd but a Handmaid to this upstart Mistress.

F A L L I N G

FALLING down from these Periods, we meet with little or no mention of the Practice of this ART, 'till we come to the Time of *Cimabius* again, where we find *Andrea Taffi*, a *Florantine*, in Emulation of him, made some endeavours in that ART; but, after some time being at *Venice*, where *Appollonius*, a *Gracian*, was working in *St. Mark's Church* in *Mosaick*, he became so pleas'd with that Way for the permanency and durableness of the Materials, that, for the future, he applied himself wholly to it; and having in a short Time contracted a Friendship with *Appollonius*, he prevails with him to go to *Florence*, where he obtain'd of him the Secret of ennealing the several Tinctures, and enameling the little Pieces of Stone and Glass together, with the proper Temper of the Cements to conjoin and fix them. These two afterwards travell'd together, and perform'd several Pieces of Work in *Rome*, *Florence*, and *Pisa*, which were not a little admir'd of that Age, being the best Productions hitherto of that kind. *Taffi* died Aged 81, Anno 1294.

AND now we find the Examples of these ARTISTS, with the great Encouragement and Careffes they met with, had so universally inspired the *Florantines*, with a
Love

Love and a Desire after the Attainment of these A R T S, that we presently encounter a whole Throng of Followers, that emerge almost at the same Time; among some of

Gaddo Gaddi. the Principal we shall take notice of *Gaddo Gaddi*, who was an intimate Friend of *Cimabus*, and practis'd his Way, but was especially Excellent in *Mosaick* Work, which he wrought with a better Judgment than any before him, and won thereby so considerable a Fame, that he was sent for soon after to *Rome*, Anno 1308, the Year after the Fire, and burning of the Church of *St. John Laterane*, and the Palace of *Pope Clement the Fifth*; whence (after having given sufficient Proofs of his Skill, and been well rewarded for it) he return'd back into *Tuscany*, where he died Anno 1312.

Margaritone. M A R G A R I T O N E, born at *Arezzo*, having render'd himself considerable, was imploy'd by *Pope Urban the Fourth*, to paint several Tables in the Church of *St. Peter's* in *Rome*; and afterwards upon the Occasion of *Gregory the Tenth* (in his Return from *Lions*) coming to *Arezzo*, where he died and was buried. The *Aretines* chose this PAINTER to conduct the Building of his Tomb in the great Church, upon which he set the Statue of the Pope in Marble, and embellish'd several
Tables

Tables of PAINTING in the Chapel where it stood: He was the first that devised the laying Gold, and burnishing it upon *Bole Armoniack*, and to make a Ground of a sort of Size for Picture Tables that should never decay. Thus after having perform'd several PAINTINGS (which were all according to the *Greekish* Manner) a many Pieces in *Fresco*, or in wet Lime, and all with a great and singular Industry; he died Aged 77, and had bestowed on him this Epitaph,

*Hic jacet ille bonus pictura Margaritonus
Cui requiem dominus tradat ubiq; pius.*

BUT he, of all the PAINTERS, worthy of the highest Reputation, after the Death of *Cimabus*, was his Disciple *Giotto*, born at *Vespignano*, a Village Fourteen *Italian* Miles from *Florence*, the Son of an Husbandman, and by his Father set to keep Sheep; in which Employment *Cimabus* first met with him, and found him, at the same time, exerting the Ideas of his native Fancy, and drawing the Picture of one of his Sheep upon the Sand, or a Tile-Shed, with a Coal, or some such course Material, upon which he conceiv'd such an Opinion of the natural Inclination of the young Lad, that he immediately apply'd himself to his Father for his Consent to take

take him along with him to his House, and instruct him in the Rudiments of the ART; wherein, after a short Time, he became so mighty a Proficient, that he not only equalled, but surpassed his Master, quitting that rude Manner of Practice of the *Greeks*, and *Cimabus*, and other PAINTERS before that Time; and was the first that introduc'd a modern ART and true way of painting Portraits by the Life; which, except what *Cimabus* attempted in that Kind, was a Thing they were unacquainted with for many Ages before; and not only in this Particular, but in the whole ART he gave early Presages of his future Attainments; which afterward receiving a due Accomplishment, he became Famous for his excellent Skill in expressing the Affections, and all Manner of Gesture, so happily representing every Thing with such an identity and peculiar Conformity to the Original Idea, that he was said to be the true Scholar of Nature.

FOR a little Illustration of this Character, we shall give you a Specimen of something of his Hand done at *Acesi*, a City of *Umbria*, in the Cloysters of *St. Francis*, where the Body of that Saint lies buried; there, among other rare Things of his Invention, is to be seen a Monk kneeling before the Portrait of *Obedience*, who
patteth

puteth a Yoak about his Neck, he holding up both his Hands to Heaven, and She laying her Fore-finger upon her Mouth, casteth her Eyes toward the Picture of our Saviour, from whose Side is shown flowing a full Stream of Blood ; on her other Hand stand Wisdom and Humility, denoting where Obedience is, they are always in Attendance, and assisting in the Performance of every good Work : On the other side is a History, wherein is represented Chastity standing upon a strong and high Rock, as not to be won, or moved by the Power of Kings, tho' they seem to offer Crowns, Scepters and Palms : By her is placed Penance, with all the Severity of her Discipline, driving away the amorous Cupids ; and at her Feet lies Purity, expressed by a Child washing it self in a christal Stream. Not far from these standeth Poverty barefoot, treading upon Thorns, an angry Cur barking at her, and Children contemning and abusing her ; this Poverty you see there married to *St. Francis*, by our Saviour joyning their Hands. In another Place you meet with the same *St. Francis* again in a Posture of Prayer, wherein such strange Devotion and inward Affection is expressed in his Countenance, that it detaineth the Beholder with a singular Admiration.

AFTER having finished those, and many others with the like Applause; and returning towards *Florence*, he wrought in Distemper Six Histories, representing the Patience of *Job*, wherein were many excellent Figures; among others, the Postures and Countenances of the Messengers bringing the sorrowful News unto him, were not to be mended, and, indeed, every Thing else therein met with such a great and deserved Applause, that the Fame thereof presently ran through all *Italy*; in somuch, that Pope *Benedict* the Eleventh, designing the Decoration of *St. Peter's Church*, by the Hand of some excellent Master, sent a Gentleman, with express Order, to go to *Florence* to inform himself concerning *Giotto*, and the Quality of his Work, of which he had already heard such Fame; who, taking his Journey by *Siena*, still enquiring, as he went, for the best Masters, took a Draught of something from every one of them, to carry back to the Pope, to choose which he best approv'd of; at length, coming to *Florence* in a Morning betime, he went to the Shop of *Giotto*, desiring, as he had of others, to give him some Specimen of his Painting to shew his Holiness: Now *Giotto*, being of a merry Humour, presently took a Sheet of Paper, and, in a seeming careless Manner, his Elbow fix'd to his Side, with

with a Pencil, describes such an exact Circle, as with a pair of Compasses could not be drawn truer, which, with a Smile, delivering to the Courtier, said, *There is my Draught*; but he imagining himself abus'd, said, *Is this all?* To which *Giotto* reply'd, *It is all, and more than enough*, and bid him put it among the rest, and he did not question but it would distinguish it self accordingly; which when the Pope, with others of Judgment, saw it, and heard the Manner how carelessly he did it, he admir'd, and gave it the Pre eminence above all the rest; this afterward was so much taken notice of and admir'd, that it became a Proverb in *Italy*, *As round as Giotto's Circle.*

UPON this, being sent for to *Rome*, he painted there many excellent Pieces, and received from the Pope many Honours and liberal Rewards; among others, he made a *Madona* on a Wall, which, afterwards being to be pull'd down, they were so curious of this Painting, that, with great Care and Labour, it was cut out square, cramped and fasten'd together with Irons, and translated into some other Place. In the *Portico* of *St. Peter's* he shew'd his Talent in *Mosaick* Work, representing *St. Peter*, and some other of the Apostles, in a Ship, which was in danger of drowning, where

their Actions and Gestures were expressed full of Fear, with other suitable Behaviours of Fishermen in such Extreimity. He wrought at *Avignon* for Pope *Clement* the Fifth, where, and in many other Places in *France*, having left many celebrated Works, he returned home, *Anno* 1316, replenished with Honour and Gifts. After which, he was imployed by *Robert* King of *Naples*, for whom there, in the Cloyster of the Church of *St. Clare*, he made many Histories of the Old and New Testament, with the whole History of the *Revelations*; wherein, 'tis said, his Invention was admirable, receiving some considerable Improvement by the Converse and Assistance of his ingenious Friend *Dantes* the Poet.

THE King was not only pleas'd with the Excellency of his Pencil, but also with his Wit and facetious Society, which occasion'd to afford him frequent Visits, and to sit with him some Hours together while he was at Work.

AMONG some of his witty Jest, once the King said to him, *I will make thee foremost Man of my Court: I believe it, quoth Giotto, and that I think is the Reason why I am laid in the Porter's Lodge at your Court Gate.* Another time the King said to him, *If I was as you, Giotto, the Weather is so exceeding hot, I would leave off Painting for a while: To*
 which

which *Giotto* reply'd, *Sir, if I was as you, I would indeed do so.* Another Time being at work in the great Hall, the King merrily requested him to paint him out his Kingdom; upon which he presently went to work, and drew the Picture of an Ass with a Saddle on his Back, and smelling at another new Saddle that lay before him at his Feet, as if he had a mind to that rather than the other on his Back, and upon each Saddle a Crown and a Septer: The King demanding what he meant thereby, *Giotto* reply'd, *Such is your Kingdom and Subjects, desiring new Lords daily.*

IN his Return to *Florence*, he made very many rare Pieces by the Way, invented many excellent Models for Building, besides several other Works in Sculpture, Plaistick, &c. the City of *Florence* not only nobly Rewarded him, but gave him and his Posterity a Pension of an Hundred Crowns a Year, which was a Sum not inconsiderable at that Time.

HE died, generally lamented, in the Year 1336, being Sixty Years Old, and leaving many Disciples behind him; he was buried at *Florence*, and had this following Epitaph bestowed on him by *Angelus Politianus*:

*Ille ego sum per quam pictura extincta revixit,
Cui quam recta manus tam fuit & facilis,
Natura deerat nostræ quod defuit arti.*

*Plus licuit nulli pingere ne & melius ;
Miraris * Turris egregiam sacro ære sonantem,
Hæc quoque de modulo crevit ad astra meo ;
Denique sum Fottus, quid opus fuit ille referre,
Hoc nomen longi carminis instar erit.*

* The Model of the Steeple of the Chief Church
at Florence.





For the Satisfaction of the Curious, and as this ESSAY is an Introduction to the History of PAINTING to the Time of Cimabue, I shall beg leave to prefix a Chronological Account of the PAINTERS since that Time, as taken by the ingenious Mr. Richardson, at the End of his Essay on the Theory of Painting. Printed Anno 1715.



IOVANNI CIMABUE, the Father of Modern Painting, born 1240, liv'd at Florence, died

1300.

Giotto, born 1276, liv'd at Florence, died 1335.

John Van Eyck, or John of Pruges, Inventor of Painting in Oil, An. 1410, born 1370, died 1441.

Giovanni

Giovanni Bellini, born 1422-20, liv'd at *Venice*,
died 1510-12.

Gentile Bellini, born 1421, liv'd at *Venice*,
went to *Constan.* died 1501.

Luca Signorella de Cortona, born 1439, liv'd
at several Places in *Italy*, died 1521.

Leonardo da Vinci, born 1445, liv'd at *Flo-*
rence, died 1520.

Pietro Perugino, born 1446, liv'd at *Florence*,
Siena, died 1524.

Andrea Mantegna, Graving invented in his
Time, and by him first practised, born
1451, liv'd at *Mantua*, *Rome*, died 1517.

Fra. Bartolomeo di S. Marco, born 1469, liv'd
at *Florence*, died 1517.

Timoteo Vite da Urbino, born 1470, liv'd at
Urbino, *Rome*, died 1524.

Albert Durer, born 1470, liv'd at *Nuremberg*,
died 1528.

Michelangelo Buonaroti, born 1474-5, liv'd
at *Florence*, *Rome*, died 1563-4.

Giorgione da Castel Franco, born 1477, liv'd at *Venice*, died 1511.

Titiano Vicelli da Cadore, born 1477-80, liv'd at *Venice*, died 1576.

Andrea del Sarto, born 1478, liv'd at *Florence*, died 1530.

Pellegrino da Modona, born liv'd at *Rome, Modena*, died

Baldassar Peruzzi da Siena, born 1481, liv'd at *Rome*, died 1536.

Rafaele Sancio da Urbino, born 1483, liv'd at *Florence, Rome*, died 1520.

Mecherino da Siena, call'd also *Dominico Beccafumi*, born 1484, liv'd at *Rome, Siena*, died, 1549.

Sebastiano del Piombo, born 1485, liv'd at *Venice, Rome*, died 1547.

Baccio Bandinelli, born 1487, liv'd at *Rome*, died 1559.

Gio. Antonio Regillo, call'd *Licinio da Pardenone*, born 1484, liv'd at *Venice, Friuli*, died 1540.

Francesco

Francesco Primaticcio, Bolognese, Abbate di S. Martino, born 1490, liv'd at Bolog. Mantua, France, died 1550.

Giulio Romano, born 1492, liv'd at Rome, Mantua, died 1546.

Maturino, born liv'd at Rome, died 1527.

Antonio Allegri da Correggio, born 1473-94, lived at Lombardy, died 1534-13.

Lucas van Leyden, born 1494, liv'd at Low-Countries, died 1533.

Jacopo da Pontormo, born 1494, lived at Florence, died 1559.

Polidoro da Caravaggio, born 1492-5, lived at Rome, Naples, Messina, died 1543.

Rosso Fiorentino, born 1496, lived at Florence, Rome, France, died 1541.

Martin Hemskerck, born 1498, lived at Holland, died 1574.

Baptista Franco Venetiano detto il Semoleo, born lived at Rome, Florence, Urbin, Venice, died 1561.

Hans Holbein, born 1498, lived at *Switzerland, London*, died 1554.

Perino del Vaga, born 1500, lived at *Florence, Rome*, died 1547.

Girolamo da Carpi, born 1501, lived at *Bologna, Modena, Ferrara, Rome, &c.* died 1556.

Ugo da Carpi, he first invented Printing with two Plates of Wood, then with three, in Imitation of Drawings.

Franc. Mazzuoli Parmeggiano, born 1504, lived at *Rome, Parma*, died 1540.

Giacomo Palma il Vecchio, born 1508, lived at *Rome, Venice*, died 1556.

Daniele Ricciarelli da Volterra Il Sodoma Bald. Peruzzi, born 1509, lived at *Rome, Florence*, died 1566.

Francesco Salviati, Francesco de Rossi, born 1510, lived at *Florence, Rome, Venice*, died 1563.

Jacopo Ponte da Bassano il Vecchio, born 1510, lived at *Bassano, Venice*, died 1592.

Don Giulio Clouio, born 1511-498, lived at Rome, died 1578.

Pirro Ligorio, born _____ lived at Naples, Rome, died about 1573.

Giorgio Vasario, born 1511, lived at Pisa, Bologna, Florence, Venice, Naples, Rome, &c. died 1574.

Paris Bordon, born 1512-13, lived at Venice, France, died _____

Giacomò Robusti Tintoretto, born 1512, lived at Venice, died 1594.

Giov. Porta, after *Giuseppe Salviati*, born 1516-35, lived at Venice, died 1585.

Sir Anth. More of Utrecht, born 1519, liv'd at Italy, Spain, Flanders, England, died 1575.

Francis Floris, born 1520, lived at Antwerp, died 1570.

Paolo Farinato, born 1522-40, lived at Verona, Mantua, died 1606.

Pellegrino Tebaldi, born 1522, lived at Bolog. Rome, Mil. Mad. died 1592.

Andrea Schiauone, born 1522, lived at *Venice*,
died 1582.

Luca Cangiassi, or *Cambiafo*, born 1527, lived
at *Genoa*, *Spain*, died 1583.

Federico Barocci, born 1528, lived at *Urbino*,
Rome, died 1612.

Girolamo Mutiano da Brescia, born 1528,
liv'd at *Rome*, died 1590.

Taddeo Zuccaro, born 1529, lived at *Rome*,
died 1656.

Bartolomeo Passerotto, born lived at *Rome*,
died

Paolo Calliari Veronese, born 1533, lived at
Venice, died 1588.

Frederico Zuccaro, born 1540-43, lived at
Rome, *France*, *Spain*, *England*, died 1609.

Martin de Vos, born 1540, lived at *Antwerp*,
died 1604.

Giacomo Palma Giouane, born 1544, lived at
Venice, died 1628.

Paul Bril, born 1150, lived at *Antwerp*,
Rome, died 1622.

Raffaelimo da Reggio di Modena, born 1552,
lived at *Rome*, died 1580.

Lodouico Caracci, born 1555, lived at *Bologna*,
Rome, died 1619.

Antonio Tempesta, born 1555, lived at *Rome*,
died 1630.

Agostino Carracci, born 1557, lived at *Bo-*
logna, *Rome*, *Parma*, died 1602

Lodouico Cigoli, or *Ciucli*, born 1559, lived
at *Florence*, *Rome*, died 1613.

Annibale Carracci, born 1560, lived at *Bo-*
logna, *Rome*, died 1609.

Gioseppe Cesari d' Arpino, *Cau. Gioseppino*, born
1560, lived at *Rome*, *Naples*, died 1640.

Jean Rothamar, called *Rottenhamer*, born
1564, lived at *Venice*, *Bavaria*, died
1604.

Cau. Francesco Vanni, born 1568, lived at
Siena, died 1615.

Michelangelo Amerigi Caravaggio, born 1569, lived at *Rome, Naples, Malta*, died 1609.

Jan Brueghel, call'd *Fluweelen*, or *Velvet Brueghel*, born 1569, lived at died 1625.

Ventura Salinbene, born lived at *Rome*; &c. died

Adam Elsheimer, born 1574, lived at *Rome*, died about 1510.

Guido Reni, born 1575, lived at *Bologna, Rome*, died 1642.

Sir Peter Paul Rubens, born 1577, lived at *Antwerp*, died 1640.

Francesco Albani, born 1578, lived at *Bologna, Rome*, died 1660.

Gioseppe Ribera Spagnoletto, born lived at *Naples*, died

Dominico Zampieri, called *Dominichino*, born 1581, lived at *Bologna, Rome, Naples*, died 1641.

Cau. Giov. Lanfranco, born 1581, lived at *Rome, Parma, Naples*, died 1647.

Simon Vouet, born 1582, lived at *Rome, Paris*, died 1641.

Ant. Carracci, call'd *il Gobbo*, born 1583, lived at *Rome*, died 1618.

Giov. Franc. Barbieri detto il Guercino da Cento, born 1590, lived at *Rome, Bologna*, died 1666.

Nicolas Poussin, born 1594, lived at *Rome*, died 1665.

Pietro Berettini da Cortona, born 1596, lived at *Rome, Florence*, died 1669.

Mario Nuzzi di Fiori, born 1599, lived at *Rome*, died 1672.

Sir Anthony Van Dyck, born 1599, lived at *Antwerp, Italy, London*, died 1641.

Gaspero Dughet, which he chang'd for *Poussin*, born 1600, liv'd at *Rome*, died 1663.

Michelang. Cerquozzi, delle Battalie, born 1600, lived at *Rome*, died 1660.

Benedetto Castiglione, Genoese, born
Rambled in *Italy*, died

Claude Gille, de Lorraine, born 1600, lived at Rome, died 1682.

Andrea Ouche, alias Sacchi, born liv'd at Rome, died -

Rembrandt van Rheyn, born 1606, liv'd at Holland, died 1668.

Adriaen Brouwer, born 1608, lived at Antwerp, died 1638.

Giacomo Cortesi, Jesuita detto il Borgognone, born 1609, liv'd at London, died 1672.

Mr. Sam. Cooper, born 1610, liv'd at London, Oxford, died 1647.

Mr. Wil. Dobson, born 1610, lived at Rome, died 1670.

Michelangelo Pace, call'd di Campidoglio, born liv'd at died

Abr. Diepenbec, born 1611, liv'd at Rome, died 1648.

Pietro Testa, born 1614, liv'd at Rome, died 1673.

Salvator Rosa, born liv'd at died
N 3 Filippo

Filippo Laura, born 1616, liv'd at
died 1694.

Carlo Dolce, born 1617, liv'd at *Paris*, died
1655.

Eustache le Sueur, born 1617, liv'd at *London*,
died 1608.

Sir Peter Lely, born 1619, liv'd at *Rome*,
Sweden, *Paris*, died 1673.

Sebastien Bourbon, born 1620, liv'd at *Paris*,
died 1690.

Charles le Brun, born 1624-5, liv'd at *Rome*,
died 1713.

Corolo Maratti, born 1626, liv'd at *Rome*,
Florence, *Naples*, *Madrid*, died 1694.

Luca Giordano, call'd *Luca fa Presto*, born
liv'd at died

Ciro Ferri, born, liv'd at died.

Mr. John Riley, born 1646, liv'd at *London*,
died 1691.

Giuseppe Passari, born 1654, liv'd at *Rome*,
died 1714.



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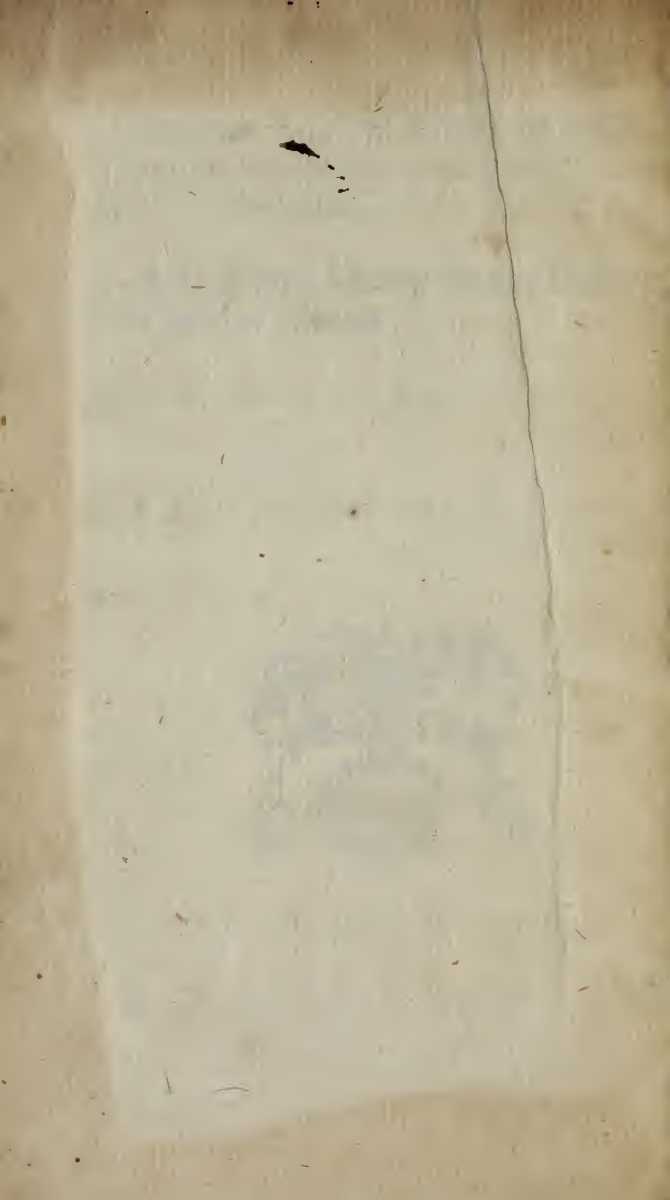
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